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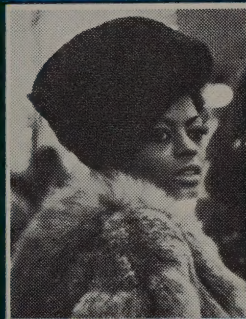
## SPECIAL SECTION: CULT OF THE ROLLING STONES

On The Town With Mick  
Jagger & Eric Burdon./ N.Y.  
Concert -- A Wild Scene/"I  
Follow The Rolling Stones"  
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"DON'T CALL US  
ROCK FOLK"  
-- The Byrds

PENDING MONEY WITH THE  
\$UPREMES\$



JOHN  
LENNON  
REVEALS  
"How I Write  
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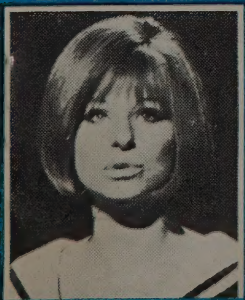


RINGO  
STARR  
HIS PAINFUL  
CHILDHOOD



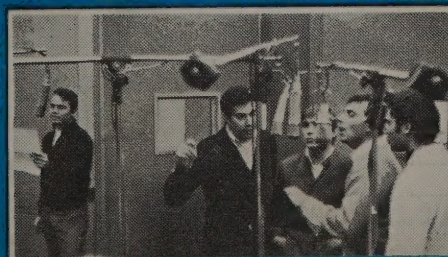
ELVIS  
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10 YEARS  
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MY NAME IS  
BARBRA



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SOPHIA LOREN

RECORDING WITH  
JAY & THE AMERICANS



TOP TUNES  
song lyrics

NOTHING BUT  
HEARTACHES  
SINCE I LOST MY BABY  
HE'S GOT NO LOVE  
JU JU HAND  
IT'S THE SAME OLD  
SONG  
TRACKS OF MY TEARS  
HUNG ON YOU  
YOU'D BETTER COME  
HOME  
LOOKING THROUGH THE  
EYES OF LOVE  
YOU TELL ME WHY  
I GOT YOU BABE

TOP TUNES  
song lyrics

CALIFORNIA GIRLS  
CATCH US IF YOU CAN  
DOWN IN THE  
BOONDOCKS  
IN THE MIDNIGHT HOUR  
I DON'T WANNA LOSE  
YOU BABY  
YOU'RE MY BABY  
I'M A HAPPY MAN  
PRETTY LITTLE BABY  
ONE DYIN' AND A  
BURYIN'  
I WANT CANDY

TOP TUNES  
song lyrics

DON'T JUST STAND  
THERE  
DO YOU BELIEVE  
IN MAGIC  
DIZZY MISS LIZZIE  
I LIKE IT LIKE THAT  
RIDE YOUR PONY  
BABY I'M YOURS  
TAKE ME BACK  
SAVE YOUR HEART  
FOR ME  
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114



112



102



108





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Gregory Burns,  
Forest Hills, New York

HARRY DOEHLA COMPANY, Studio HP-105, Nashua, N.H. 03060

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*Raquel Welch*

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NOVEMBER, 1965

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## INDEX TO HIT SONGS ON PAGE 6

### 5 / THE SCENE / The Truth About Pop Fan Mags

### CULT OF THE ROLLING STONES

- 8 / A Wild Scene With The Rolling Stones
- 11 / An Evening With Eric Burdon And Mick Jagger
- 12 / I Follow The Rolling Stones
- 14 / Profiles

### 16 / BARBRA STREISAND / "My Name Is Barbra"

- 18 / "HOW I WRITE MY SONGS" / By John Lennon & Valerie Wilmer
- 20 / CHAD, JEREMY, & JILL / "You Can't Go Too Far Wrong With The Truth"

### 22 / ELVIS PRESLEY / Ten Years Later

### 24 / NEW STARS ON THE HORIZON

- Donovan
- Ian Whitcomb
- The Lovin' Spoonful

### 26 / JAY & THE AMERICANS / Recording Their Hits

- 28 / SOPHIA THE GLORIOUS / Lovely, Luscious, Lively Loren
- 32 / FRED NEIL & JESSE COLIN YOUNG / The Rockfolk Revolution
- 35 / THE BYRDS / "Don't Call Us Rock-Folk"
- 36 / THE SUPREMES / A Shopping Spree
- 38 / RINGO / Childhood Pains By Cheryl Hillman
- 39 / THE BEATLES / A D.J.'s Report By Long John Wade
- 40 / MUSIC SPOTLIGHT
- 42 / COCA-COLA / R & R Commercials
- 44 / CAROLE SHELLEY / The Girl With The Horn-Rimmed Glasses
- 46 / CAREERS IN MUSIC PART IV / Management

### 49 / HP CROSSWORD

### 50 / TEMPO KING CURTIS / By Jim Delehant

### 52 / PLATTER CHATTER / Record Reviews

### 57 / CAMERA 5 / Movie Reviews

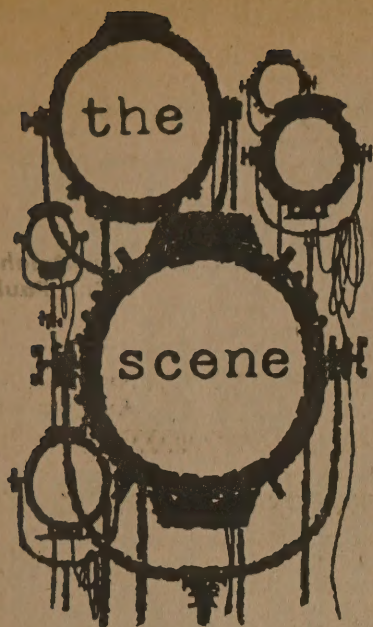
### 61 / JIMMY MCGRUFF / Soul Searching By Iola DeVoe

### 64 / REPORTS FROM LIVERPOOL / Is Manchester Taking Over?

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Pop music is the thing now. Everybody's jumping on it to sell beer, cars, toothpaste, pimple stuff and magazines. Time, Life, Look and Saturday Evening Post have all done general, vague and, for the most part, blundering inaccurate articles on the where and why of rock and pop. "Teen-agers are going crazy" - "Dancing Madness A-Go-Go" - that sort of thing.

On the other hand, the July issue of Esquire which devoted its entire space to the subject, did an excellent job and we strongly recommend it to our readers. (Check your library or back issue store or send away for it.) One of the articles is written by a lady who was at one time a copywriter for a well known movie magazine. She admits that all of her stories were invented - didn't have an ounce of truth in them - and she pointed out the fabrication in all other teenage magazines.

Unlike the "Fab" fan mags, Hit Parader doesn't make up phony stories about the stars. If a guy was born with a guitar in his mouth (most of them were) or led a corny life - we tell you about it. If George Harrison sneezes, or sleeps on his right side, you'll know that too. Well, it's important, isn't it?

We talked with Peter and Gordon recently and they told us about an article



Peter & Gordon, often misquoted in other mags, told us "At least in HP we sound like humans."

on them in a magazine put out by their record company. It had them talking in out-dated American slang. The article had them calling girls "chicks". Anyone who has really listened to them speak knows they refer to females as "birds" or "girls".

Peter said a very popular magazine that features twenty or so contests in every issue, offered as a prize one of his sister's (Jane Asher) pocketbooks, with a note from her inside. The first Jane even heard of the contest was when she opened the magazine. They made up the note and copied her signature from a letter she sent them once. It was an angry letter in which she put the magazine down for printing some baloney about her.

When we covered a weekend with the Animals and the Rolling Stones (in this issue) we couldn't understand why we were the only magazine people present. There weren't even any press representatives behind stage at the Stones concert. Why? They rely on baloney, that's why.



The HP editors take their cameras everywhere they go. We caught the Stones backstage.

Besides the Rolling Stones coverage in this issue, you will find stories on members of the new rock folk thing. We saw it coming quite a while back when Bob Dylan started to make noise. Of course, the Beatles are partly responsible for the groove the Byrds are in and we wouldn't be surprised if the Beatles record some folk stuff.

All the clubs in New York's Greenwich Village that featured the Peter, Paul and Mary type folk music have switched to rock. The audience and their enthusiasm is fantastic. So stand back and watch the "new thing" take off. It's where rock and roll is at now and remember - you saw it in Hit Parader. You'll see lots more of it too in coming issues and it won't be baloney. Just the facts m'am.

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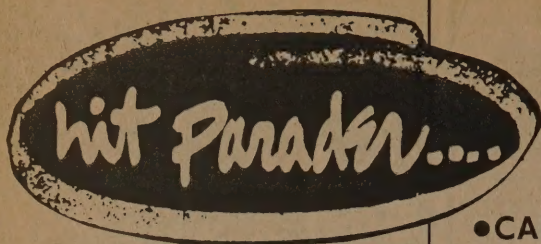
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## HP SONG INDEX

Baby, I'm Yours.....	62
California Girls.....	6
Candy.....	15
Catch Us If You Can.....	15
Dizzy Miss Lizzy.....	63
Do You Believe In Magic.....	6
Don't Just Stand There.....	55
Down In The Boondocks.....	53
Help! .....	15
He's Got No Love.....	62
Hung On You.....	55
I Don't Wanna Lose You Baby.....	15
I Got You Babe.....	15
I Want Candy.....	60
I'm A Fool To Care.....	53
I'm A Happy Man.....	15
In The Midnight Hour.....	63
It's The Same Old Song.....	62
Ju Ju Hand.....	15
Looking Through The Eyes Of Love.....	55
(You've) Never Been In Love Like This Before.....	55
Nothing But Heartaches.....	6
One Dying And A Burying.....	63
Ride Your Pony.....	53
Save Your Heart For Me.....	63
Since I Lost My Baby.....	63
Such An Easy Question.....	51
Sunshine, Lollipops & Rainbows.....	53
Take Me Back.....	53
Ticket To Ride.....	6
Tracks Of My Tears, The.....	62
You Tell Me Why.....	15
You'd Better Come Home.....	60
You're My Baby.....	53
(Say) You're My Girl.....	51

## •CALIFORNIA GIRLS

(As recorded by The Beach Boys/  
Capitol)

**BRIAN WILSON**

Well east coast girls are hip  
I really dig those styles they wear  
And the southern girls with the way  
they talk  
They knock me out when I'm down  
there  
The midwest farmers' daughters really  
make you feel alright  
And the northern girls with the way  
they kiss  
They keep their boyfriends warm at night  
I wish they all could be California girls,  
I wish they all could be California girls,  
I wish they all could be California girls.

The west coast has the sunshine  
And the girls all get so tan  
I dig the French bikinis on Hawaiian  
island girls by a palm tree in the sand  
I've been all around this great big world  
And I've seen all kinds of girls  
Yeah, but I couldn't wait to get back  
in the States

Back to the cutest girls in the world  
I wish they all could be California girls,  
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## •DO YOU BELIEVE IN MAGIC

(As recorded by the Lovin' Spoonful/  
Kama Sutra)

**JOHN SEBASTIAN**

Do you believe in magic  
In a young girl's heart  
How the magic can free her  
Whenever it starts.

And it's magic  
If the music is groovy  
It makes you happy  
Like an old time movie.

I'll tell you 'bout the magic  
And free your soul  
But it's like trying to tell a stranger  
'Bout a rock 'n' roll.

If you believe in magic  
Don't you bother to choose  
If it's jug band music or rhythm  
and blues

Just go on listening  
It'll start with a smile  
That won't wipe off your face  
No matter how hard you try.

Your feet start tapping  
And you can't seem to find  
How you got there  
So just blow your mind.

If you believe in magic  
Come along with me  
We'll dance until morning  
Till there's just you and me  
And maybe if the music is right  
And we'll go on dancing baby  
Then you'll see how the magic's  
in the music  
And the music's in me.

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Music, Co., Inc.

## •TICKET TO RIDE

(As recorded by The Beatles/Capitol)

**JOHN LENNON**

**PAUL MCCARTNEY**

Think I'm gonna be sad

I think it's today

Yeah, the girl that's driving me mad is  
going away

She's got a ticket to ride  
She's got a ticket to ride  
She's got a ticket to ride  
But she don't care.  
She said that living with me is  
bringing her down  
Yeah, for she would never be free  
when I was around  
She's got a ticket to ride  
I don't know why she's riding so high  
She ought to think right  
She ought to do right by me  
Before she gets to saying goodbye  
She ought to think right  
She ought to do right by me.

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St., New York, New York.

## •NOTHING BUT HEARTACHES

(As recorded by the Supremes/  
Motown)

**HOLLAND**

**DOZIER**

**HOLLAND**

Nothing but heartaches oh, oh  
Nothing but heartaches  
He brings nothing but heartaches

Oh, I can't break away from  
his arms  
I can't break away from his charms  
I can't break away from his kiss  
'Cause his kiss I'd surely miss

All my life I needed someone to  
need me  
So I do my very best to please him  
But the more and more I care  
The more of him all the girls share

When I need a hand to hold  
That's the time he leaves me all alone  
Just keeps me, keeps me crying my-  
self to sleep  
Nothing but heartaches oh, oh  
Nothing but heartaches

But I can't break away oh, no  
Keep-a lovin' him more each day  
Oh, I can't break away from his arms  
I can't break away from his charms

I can't break away from his kiss  
Cause his kiss, I'd surely miss

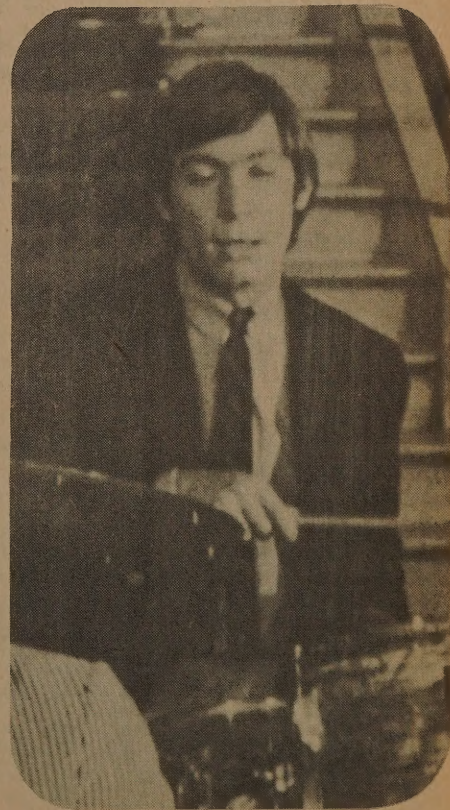
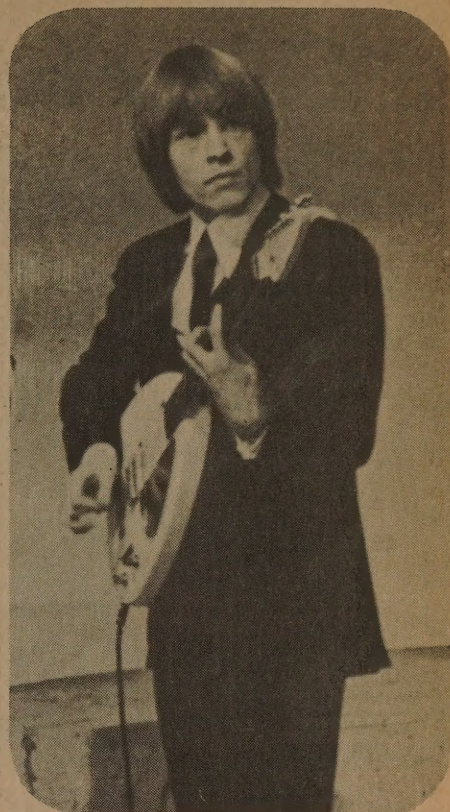
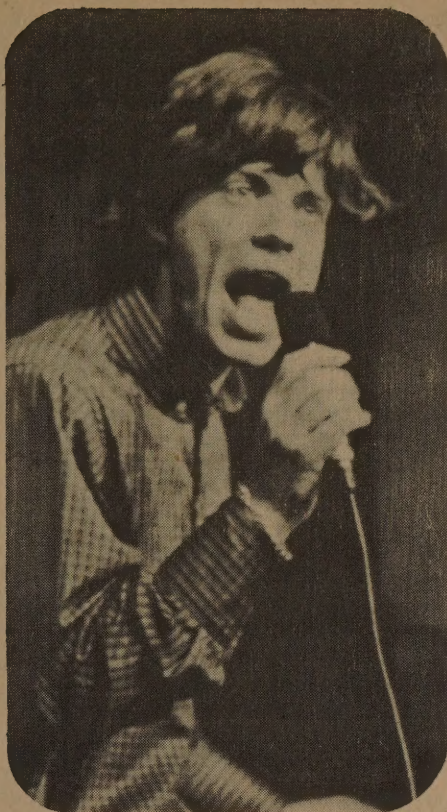
To him I'm loyal  
To him I'm true  
Why can't he be the same way too  
But the more in love I grow  
The less in love he becomes

He makes promises he doesn't keep  
Sometimes I don't see him all week  
Just keeps me, keeps me crying myself  
to sleep  
Nothing but heartaches oh, oh  
Nothing but heartaches

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Co., Inc.



# Cult of the ROLLING STONES





# A WILD SCENE

with the



If you want to see the Rolling Stones perform, please don't throw your underwear at them.

Some girls tried it recently and the concert was stopped. There were a half dozen others who attempted to throw their dresses at the group's feet.

Such touching gestures no doubt reveal a devotion to the Stones far beyond the usual bounds of hero worship, but it's just not nice.

Fans of the Rolling Stones are a unique breed...at least those in New York. As Jim Delehant and I approached the Academy of Music on 14th Street we passed dozens and dozens of girls who were trying real hard to look British...you know, long straight Patti Boyd hair with bangs, pale makeup, little scarves on their heads, big round sunglasses, either frilly ruffled highwaisted long sleeved dresses or bell bottomed slacks and striped turtle-necked jerseys, patterned stockings and lowheeled shoes. They all stood around, some languidly smoking cigarettes, trying to look cool and demure.

There were quite a few beat-looking couples outside the theatre, too. With their long unruly hair, their heavy work-shirts, denim jackets, tight levis, suede boots or sandals it was almost impossible to tell the guys from the chicks from behind...and sometimes even from the front.

These were not the usual ruddy-faced bubble-gum-chewing fans who usually make the rock & roll concert scene. Jim remarked that he could visualize these sullen faced rebels following Andrew Oldham's advice on the "Rolling Stones-



# ROLLING STONES





Now!" album liner notes: "If you don't have bread, see that blind man, knock him on the head, steal his wallet and lo and behold you have the loot. If you put in the boot, good, another one sold." (The lines were removed from the album in England after the company received several angry protests.)

Fortunately, there were no blindmen in the immediate vicinity to put Jim's thesis to the test.

Most of the seats in the huge theatre were filled. Just four weeks previous, the Stones sold out a concert at the Academy of Music so they were brought back for an unprecedented return engagement. Obviously, there are a lot of Stones' fans around, so those blindmen had better watch out.

Backstage, we passed the two other groups on the bill who were setting up their instruments. The Denims were clad in clean white levis and jackets. The Uniques sported pastel colored hair in various shades of pink and purple.

From the Stones dressing room window on the top floor we got a great view of their arrival. A couple of hundred fans waited by the stage door. From down the street came screams, footsteps, a surging crowd, then a car with five girls clinging to the trunk. Fans rushed to pull the door handles, rap on the windows or just touch the metal.

The guards cleared the way to the backstage alley, the girls were brushed off the trunk, the car zoomed into the alley and the gates were quickly slammed shut.

Out hopped the Stones, obviously relieved. One by one they disappeared into the stage door and in a few seconds they entered the dressing room.







Cameras clicked away as Mick, Brian, Charlie, Bill and Keith caught their breath, talked with friends, drank cokes, signed autographs and contracts, tuned their instruments and just hung around waiting.

Soon they went downstairs to the stage and plugged in their guitars. Stone-hairstyle-wearing d. j. Scott Ross made the unnecessary introduction of the group to the anxious crowd.

As the curtain opened, the funky thumping sound of Stone music met the wild, frantic roar of Stone fans. The audience came out on top, noisewise.

Jelly beans, gumdrops, marshmallows, paper pie plates with messages written on them, lipstick, sneakers, fuzzy pink stuffed bunny rabbits, pencils, erasers, paper clips, wrappers with and without candy bars inside, a fat toy penguin, combs, wallets stuffed with notes, various coins and other assorted garbage junk and trash rained onto the stage.

Most of the girls tried to throw themselves onstage, but there was a large open pit filled with sweating nervous guards separating them from their hairy heroes.

Then, from somewhere in the squirming, shouting, stomping crowd, came a sweaty hand, flinging an article of female underwear through the air.

No sooner had it plopped onto the stage than the curtains were quickly closed.

The squeals of ecstasy turned to sorrow and anger.

The Stones didn't know what to do. People rushed around backstage. Hasty conferences were called. Someone went out to calm the audience. "We'll have to end the concert if you don't behave."

A loud "Ohhhhhhh" arose from the crowd, replaced by busy murmurings.

Finally the curtain opened and the Stones went through their paces anew.

The audience seemed to be reacting with more restraint than before -- until some wild girl rushed out from the edge of the stage right toward Mick!

The guards grabbed her and carted her off. When the Stones finished the number they were doing, the curtain closed and that was it.

The boys hopped into their car and beat it back to wherever English groups go to hide from fanatical fans.

Walking through the theatre lobby, surrounded by the emotion-spent Stone-addicts, Jim and I discussed the evolution of audience reactions. The girls who flip over the current breed of pop singers seem to be much wilder than those who swooned over Sinatra or even the ones who ripped Elvis Presley's clothing to shredded souvenirs.

If this is the way audiences are blowing their cool over the Rolling Stones in 1965, how will the next generation of fans react?



# Cult of the ROLLING STONES

## an evening with ERIC BURDON and MICK JAGGER

by Jim Delephant

Friday the phone rang and the pleasant cockney voice of Eric Burdon said he was in New York to do a Sullivan show and could we come down to spend the evening with him. "I'll be in the audience at the Paramount at 8 o' clock but I'll meet you backstage after the show," he said.

We packed our cameras and film and made the drive from Connecticut in less than an hour and a half. As we walked through the backstage entrance, we greeted members of the Drifters who just came off stage and Joe Tex's band about to go on. We waited till the show was over and suddenly Eric appeared on the stairs leading from the dressing rooms. Although he is now a star in his own right, he finds a great deal of pleasure in meeting the American rhythm and blues artists and adding their autographs to his scrapbook which he has kept since he first developed an interest in America and its music. The scrapbook, which I looked through when I first met him, includes news clippings of racial troubles, photos of his favorite blues singers and a diary, mostly about jazz and R & B recordings he has collected—and his reactions to them.

Following Eric up the stairs were his guitarist Chas and new organist Dave Rowberry. We walked out on the stage and Eric greeted an old friend, Mick Jagger, in town for a show the next day at the Academy of Music. Mick's companion was a sad eyed, rather good looking young lady dressed in levis and a man's work shirt. Mick was wearing something similar, his come-as-you-are stage outfit. He invited Eric and the boys to watch his concert the next day, (they came all the way over here to America and what do they do? They go to see each other play.) But Eric declined because of the Sullivan rehearsals.

We all agreed to head downtown to the Half Note, a club that features good jazz and weak drinks. Eric was excited about seeing the Clark Terry-Bob Brookmyer Quintet.

*{Continued on page 43}*



*As Eric {L} and Mick {R} stand outside the Paramount Theatre on Times Square a tourist in his Prom jacket says, "You're somebody famous, aren't you?"*



*Eric told us the Animals plan a live recording at the Apollo Theatre in Harlem. Mick said he wouldn't want to appear before such a critical audience.*



*Mick & his chick stand amid the bright lights of the big city. The Stones return to the U.S. this fall.*



*In New York, Eric can walk the streets unrecognized. The Animals will be back this September.*



# Cult of the ROLLING STONES



Roving reporter  
Jeri Holloway  
(shown here with  
Mick) has travel-  
ed over 7,000  
miles to meet her  
favorite singing  
group. This is her  
exciting story

I



FOLLOW



THE



ROLLING



STONES



by Jeri Holloway



Andrew Loog Oldham (recording manager for the Rolling Stones) once was quoted as saying, "The Rolling Stones are more than just a group - they are a way of life." They have literally become my way of life, for in November of '64 I traveled around 2,000 miles seeing them and this past May I traveled some 5,000 miles following them once more. Some people, fans of the Stones in particular, envy me; others simply think I'm mad!

This was the Stones' third North American tour, they began in Canada and in the East the last week in April and they were scheduled for a concert in Chicago on May 9th. I'd been living with my sister in California since Christmas and as the Stones were due to close their tour with a string of concerts on the west coast it wasn't necessary for me to actually travel any great distance to see them. However, because I wanted to meet Brian Jones, I made the trip from Los Angeles to Chicago, three full days by bus.

Last November when I followed the final week of their tour, Brian took sick and was put into one of the hospitals in Chicago. I met Bill and Charlie first, in Chicago, then backstage in Louisville, I saw them once more and met Keith Richard, Mick Jagger and Road Manager, Ian Stewart. Brian did get out of the hospital and work the very last concert on the tour, in Chicago on the 15th, so I at least saw him once, even though it was from eight rows back and from behind a mass of waving arms and hands and beehive hairdos.

When news of the spring tour reached me I felt I'd have a greater chance to meet Brian in Chicago, for there I'd have the 2,000 mile trip from L. A. and an article in the Chicago Tribune on last fall's experiences to my credit. Once there I stayed with a girl I'd been corresponding with since publication of the Tribune article, and we had plans to meet up with two girls from Milwaukee for the weekend of the concert. Sandy and I checked into the Stones' hotel two days before they were due in town and Pat and Carol joined us the next morning. We had two double rooms on the same floor, then through sheer chance and blind luck, Sandy and I were able to switch to a room on the 10th floor, the same floor where the Stones would be. We were so excited we couldn't see straight!

Sunday, the day of the concert, kids were all over the hotel, as it had been printed in the newspaper and announced over the radio that that is where the Stones would stay. We kept the door to our room open, somewhat like open house, and whenever kids walked by they usually dropped in for a chat, but few, if any, knew the Stones would soon be staying on that particular floor. No one stayed long for hotel officials managed to keep the 10th floor relatively clear of traffic.

The Stones were due in late Sunday from Jacksonville and they were to go straight to another hotel for an autograph party held by the promoter for some 600 members of his teen club. A mob greeted the boys at the airport and outside the hotel where the party was they almost never got in... it took six or seven attempts before they were inside the hotel and they were over an hour late. Pat and I were at the party and the chaos inside was just about as frightening as it must have been outside. The Stones came straggling in, looking more than a bit worn on first sight; they were seated at a long table and kids could then file past the table, getting autographs, shaking hands or taking pictures. Because they'd been late and time for the concert was fast approaching, kids were whisked by as fast as possible. After a while the Stones seemed to loosen up and they were more relaxed than

when they first came in. Pat and I talked on how good Charlie was looking and we were amused watching Brian when his sense of humor began to show itself. Then we had to go on through the line too and we didn't have time to speak, just shake hands and we left for our hotel, walking back and taking our time. Sandy and Carol met us when we got off the elevator, telling us how they'd been watching the Stones walk from one room to another and how they'd had a chance to talk to Bill. It turned out that all of the Stones were right down at the end of the hall and Andrew Oldham was across from us.

The Stones' tour manager, Mike Dorsey, came down the hall and we met him... both Pat and Carol had met him last fall so they introduced us. We talked a bit and after telling Mike of a ticket mixup I'd had when I ordered one of my tickets, he took me down to the suite and before I had time to even think clearly I was suddenly in a large room facing Mick and Keith, sitting on the sofa, and Charlie, in a chair by the wall. Mike asked me to explain about my ticket to them and I tried but it made much sense I don't really remember! Charlie just sat there and listened, then he said, "Don't I know you from somewhere?" Thinking back to how I'd kind of haunted them last fall it broke me up but I quickly recalled the cities I'd seen them in for Charlie. Leaving the suite, Mick told me they'd sort the ticket matter out for me. Outside the door I spoke to Bill and as I passed by Brian's room I glanced in through the open door...he glanced back at me so I kept on going!

Half an hour later we were at the concert, Pat, Carol and I together on the front row and Sandy on the 12th row with her sisters. The stage is so very close that it is necessary for ushers to kneel on the front row on either side of you, to make certain you don't get too involved with the concert and try and join the performers on stage. Pat sat and mooned over Keith while I was on cloud 9 just watching Brian...since I was sitting right in line with his amplifier, I heard him too! They sang "Everybody Needs Somebody To Love", "Pain In My Heart", "Route 66", "Time Is On My Side", "Off The Hook", "I'm Alright", "Around and Around", "Last Time," and one or two others...for "Little Red Rooster" Charlie came to the mike and announced it, but there was trouble with Brian's guitar so they had to go on to the next number. They worked pretty much the same as last fall, only better. Mick still walked dangerously close to the edge of the stage, Keith would often times be facing Charlie rather than the audience and Brian concentrated mostly on his work at hand. Because of the usher on my left I couldn't see Bill at all! The kids gave them a tremendous reception and the concert seemed over far too soon to please any of us.

Later that evening the four of us stood in the hall outside our door, getting quite giddy whenever one of the Stones would appear in the hall or poke his head out the door to view the situation. We met a dj from out of town, there to tape interviews, Terry Knight. For a few moments I talked with Andrew but I didn't know it was him until he'd walked off! I was simply stupid not to recognize him! We talked to Bill again but we only saw the other Stones from a distance. Because we were the only fans on the floor we decided not to run after the Stones the whole time with our cameras and autograph books; we'd wait until time for them to leave before getting some pictures signed.

Monday morning we were in the hall early...we'd all slept in the one double room, Pat and Sandy snared the two single beds and Carol and I landed the chairs and a

*The Stones prefer to record at Chess in Chicago where they cut "That's How Strong My Love Is." "Satisfaction" was #1 for 3 weeks.*



bedspread to cover up with. The Stones were going to record at Chess so we knew they'd be out by noon at the latest and they were...there was much activity at their end of the hall as they readied to leave for their recording session. All of them came down to see Andy and we were elated when Mick walked over to us first...he was especially nice to us each time we saw him and whenever he recalled me by name I was happy as the proverbial lark. Onstage, Mick has a professional, demanding way at his work, but offstage he doesn't seem any different from anyone else, he's a person too. I wish people would remember that of all the Stones, particularly those who treat them like they are just things, as they proceed to obtain autographs for nieces, daughters, etc.

We were told they got off to a slow start at Chess and not a good one either; it was late Monday when they got in and Mick and Keith had stayed behind to do further work. We joined a few people in Bill's room, talking while he packed; before we left that end of the hall I'd made up my mind it was past time for me to meet Brian. I'd seen him dashing about in the hall a hundred times since Sunday and it was stupid to wait any longer, so someone went and got him for me. At last I was face to face with him, and feeling certain that my decision to return to Chicago was one of the wisest I could ever make. Brian has a soft, clear voice and he's wonderfully handsome, not nearly so pale as I thought he'd be, with fine blonde hair and greenish colored eyes. I had talked to him over the phone when he was visiting in L. A. in February, but I forgot to ask him if he remembered. Oddly enough, I wasn't at all nervous when I met him and find now that I'm more comfortable and at ease around him than any of the others.

Tuesday they were to fly to L. A. and we were in the hall early, then at noon we ventured down to their end of the hall and rang the buzzer of the suite. Twice, but no response, though we knew both Mick and Keith were up and about. I knocked on Brian's door and he asked who it was; after telling him he said he was dressing and would be out in a minute. While we waited for him, Bill and Charlie came out and we got their autographs. The limit of my conversations with Charlie was usually something like, "Hi, Charlie!" and "Bye, Charlie!", as he passed by me...this provoked him into just grinning and shaking his head, figuring perhaps that I was a hopeless case. Brian came out and we got his autograph then Pat and I took a turn having our picture taken with him, a delightful experience! Mick came out and spoke to us as he went down the hall to see Andy; on his way back he signed our pictures and

*(Continued on page 48)*



# Cult of the ROLLING STONES



KEITH RICHARDS

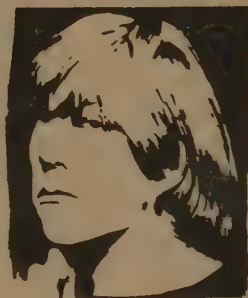
Keith (real name Keith Richards) was born on 18th December 1942. Educated at Dartford Technical School and then Sidcup Art School. Is 5' 10" tall, weighs 140 lbs; has hazel eyes and black hair. Plays lead guitar ( a Gibson ). Taste in music: R & B and C & W. His favorite artists include Muddy Waters, The Shirelles, The Crystals, and Chuck Berry. Likes sleeping, sketching, reading, boats and beautiful brunettes. Dislikes two-faced people and policemen. Wears casual clothes because he feels more comfortable. He is single.

Brian was born in Cheltenham in Gloucestershire, on February 28th, 1944. He is 5' 8" tall and weighs 141 lbs; has grey-green eyes and blond hair. Was educated at Cheltenham Grammar School. He plays both harmonica and a Gretsch semi-acoustic guitar; also joins Mick in vocals. His taste in music is also definitely R & B and his favorite artists are Johnny Cash, Bo Diddley and Jimmy Reed. Likes having showers, cars, feminine girls, animals and sitting on mountains. Dislikes public transport, ants and cruelty. Likes

casual clothes. He is single.

"I don't think the youngsters are any different now than in yesteryear. Adolescent youth must be given the chance to think for itself. Teenagers seek their own niche in life - and when they do, parents may quite naturally regard it as a rebellious streak.

"Every generation brings a fresh wave of ideas - and if the age of adolescence was stifled, then society and culture would be doomed. Our children will be 'rebellious' against us in 20 years' time in just the same way."



BRIAN JONES



BILL WYMAN

Bill, born in Lewisham, London, on 24th October, 1941. Is 5' 8" tall, weighs 140 lbs; has brown eyes and curly black hair. Educated at Beckenham Grammar School. Plays a Framus bass guitar and also joins Mick in vocals. Taste in music is R & B; favorite artist include Jimmy Reed, Chuck Berry, Jerry Lee Lewis, John Lee Hooker and Les Paul from the guitar point of view. Likes, astronomy, cashew nuts, and books.

Dislikes traveling, arriving home at 3 a.m., marmalade and arguments. Clothes, casual, especially leather. He is married.

"The money, I must admit, has made a big difference. If there's anything we want in the home we can have it. And if the nipper or my wife wants something, I can usually manage to afford it now. But has it all changed me materially? Very little, I would say."

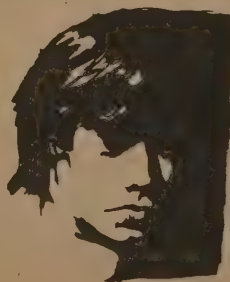
Charlie was born in Wembley, Middlesex on June 2, 1941. He is 5' 8" tall, weighs 140 lbs., has grey eyes and brown hair. He was educated at Tylers Craft and Harrow Art College and plays drums. Likes modern jazz and R & B. His favorite artists include Buddy Greco and Sammy Davis. Likes Picasso, collecting antique gems, clothes and silver blondes. Dislikes no-

thing and nobody in particular. Clothes-suits, American and Continental gear. He is married.

"We would not be human if we occasionally didn't have an odd word to say to one another. But there has never been any major row between us. Living together out of a suitcase most of the time may make you feel a little edgy sometimes."



CHARLIE WATTS



MICK JAGGER

Mick (real name is Michael Philip Jagger), was born in Dartford, Kent, on July 26th, 1944. He is 5' 10" tall, weighs 146 lbs., has blue eyes and brown hair. Was educated at Dartford Grammar School and the London School of Economics. He is the lead vocalist in the group, but plays the harmonica also. His taste in music is definitely R & B; his favorite artists include Solomon Burke, Bo Diddley, Chuck Berry and Jimmy Reed, likes driving alone through the night, yellow socks, money

and females; doesn't like getting up, cafes and intolerance; eats well-cooked steaks. Hobbies include songwriting and tinkering about with boats. Clothes are always casual, a suit is a once a year treat. He is single.

"Everybody has their own moral code. I conduct myself as I think fit and what I do is my affair. In the same way I feel this should be the right of every teenager today."



## ●JU JU HAND

(As recorded by Sam the Sham and the Pharaohs/MGM)

**SAMUDIO**

Jo-ga-ma-cha

Who-go-lac my ju ju hand

Oh, he's got it now

I got an allegator tall

And some old gray dust

So you better do what you know  
you must

I got a lock of your hair

And a bullfrog's eye

And if you break my heart

You better say good-bye

I got a jo-ga-ma-cha

Who-go-lac my ju ju hand

A-je-ga-ma-cha

Who-go-lac-a sure is grand

Makes your eyes look red

And your talk turn green

The strongest man that you ever seen.

Ju Ju Hand

Used to be real strong,

He kept me straight

When you did me wrong

As time went by you just got

so mean

Jo-ga-ma-cha

Who-go-lac-a is the thing

I got a jo-ga-ma-cha

Who-go-lac-a my ju ju hand

A-jo-ga-ma-cha

Who-go-lac-a sure is grand

Makes your eyes look red

And your talk turn green

A-jo-ga-ma-cha

Who-go-lac-a will make you scream.

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## ●HELP!

(As recorded by the Beatles/  
Capitol)

**JOHN LENNON**

**PAUL MCCARTNEY**

Help, I need somebody

Help, not just anybody

Help, you know I need someone

Help

When I was young

So much younger than today

I never needed anybody's help

In any way

And now these days are gone

I'm not so self-assured

Now I find I've changed my mind

I've opened up the door

Help me if you can I'm feeling down

And I do appreciate your being 'round

Help me get my feet back on the ground

Won't you please, please help me

And now my life is changed in oh,

so many ways

My independence seems to vanish

in the haze

But every now and then I feel so

insecure

I know that I need you like I never

done before

Help me if you can I'm feeling down

And I do appreciate your being 'round

Help me get my feet back on the ground

Won't you please, please help me

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Hofer, 221 West 57th St., New York,  
New York.

## ●CATCH US IF YOU CAN

(As recorded by The Dave Clark  
5/Epic)

**DAVE CLARK**

**LENNY DAVIDSON**

Here they come again, mm

Catch us if you can, mm

Time to get a move on, mm

We will yell with all of our might

Catch us if you can

Catch us if you can

Catch us if you can

Catch us if you can.

Now we've got to run, m'm

No more time for fun, mm

When we're angry

We will yell with all of our might

Catch us if you can

Catch us if you can

Catch us if you can

Catch us if you can.

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## ●YOU TELL ME WHY

(As recorded by the Beau Brummels/  
Autumn)

**RON ELLIOTT**

You tell me that I should not cry

You tell me all good things must die

You ask me why I get upset

You tell me that I will forget

Tell me why

You say I can't be blue for long

You say I'll find a love that's strong

You tell me she was not for me

It's just the way love has to be

Tell me why

Why I cannot see

How he won't let me see her

Tell, tell, tell me why

You tell me I will find my way

Tomorrow won't be like today

You tell me life was meant to be

One broken hearts means misery

Tell me why.

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## ●I GOT YOU BABE

(As recorded by Sonny & Cher/Atco)

**SONNY BONO**

They say we're young and we don't know

Won't find out til we grow

Well I don't know why that's true

'Cause you got me baby

I got you babe

I got you babe

I got you babe.

They say our love won't pay the rent

Before it's earned our money's always

spent

I guess that's so we don't have a pot

But at least I'm sure of all the things

we got, babe

I got you babe

I got you babe.

I got flowers in the spring

I got you, you wear my ring

And when I'm sad you're a clown

And if I get scared you're always

around

And then they say your hair's too

long

But I don't care with you I can't

go wrong

Then put your warm little hand in mine

There ain't no hill or mountain we

can't climb, babe

I got you babe

I got you babe.

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Co.

## ●CANDY

(As recorded by The Astors/Stax)

**STEVE CROPPER**

**ISAAC HAYES**

Gee whiz, have you seen my girl

Gee whiz, she's out of this world

She's got lips so sweet candy red

Honey bees flying all around

her head

Candy, Candy ooh wee

She's got love so warm ooh wee

She's like a lucky charm

She's got eyes so bright sky of blue

A voice so soft just like the morning dew

She's just a lump of sugar to sweeten

my tea

A one of these days she's gonna marry

me

Gee whiz, she's got everything

Gee whiz, she should be a queen

She's got a loving heart gold pure

One of these days I'll make her mine

I'm sure.

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## ●I DON'T WANNA LOSE YOU BABY

(As recorded by Chad & Jeremy/  
Columbia)

**VAN MCCOY**

I know how quickly love can slip away

Yes, I know how love can die,

That's why I say,

I'm gonna try with all my heart,

To keep you happy so we'll never part,

Because, I don't wanna lose you baby,

I don't wanna lose you baby,

I don't wanna lose you baby,

No, no, no, no, no, no.

I know how quickly hearts can lose

their way

All along the road to love when led

a-stray,

And that is why I'm gonna give

you all my love

Every day that I live,

Because, I don't wanna lose you baby,

I don't wanna lose you baby.

I don't wanna lose you baby,

No, no, no, no, no, no.

Now that you've taught me the thrill

of your kiss,

Now that you've taught me to love

you like this.

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## ●I'M A HAPPY MAN

(As recorded by Jive Five/United  
Artists)

**CASEY SPENCER**

I'm a happy man, I'm a happy man,

wo, wo, wo, wo, my baby

You look so good, yea, yea, yea, yea,

my baby

Just like I knew you would.

Tonight when we go out I'll feel so proud

walkin' hand in hand down the lover's

lane.

And I, I, I love you baby I love you so

wo, wo, wo, wo, my baby

This you know cause I'm a happy man,

I'm a happy man, I'm a happy man

Yeah baby, I'm a happy man

Wooo-wooo I'm a happy man

Come on help me sing this song

Sing it just - a one more time

And when we take our stroll

Tonight if it's cold we'll cuddle up close

Then and then and then I'll kiss you baby

We'll be as one yea, yea, yea, in love

my baby

We'll have such fun 'cause I'm a happy

man

I'm a happy man, I'm a happy man

Yeah baby, I'm a happy man.

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# "MY NAME IS BARBRA"

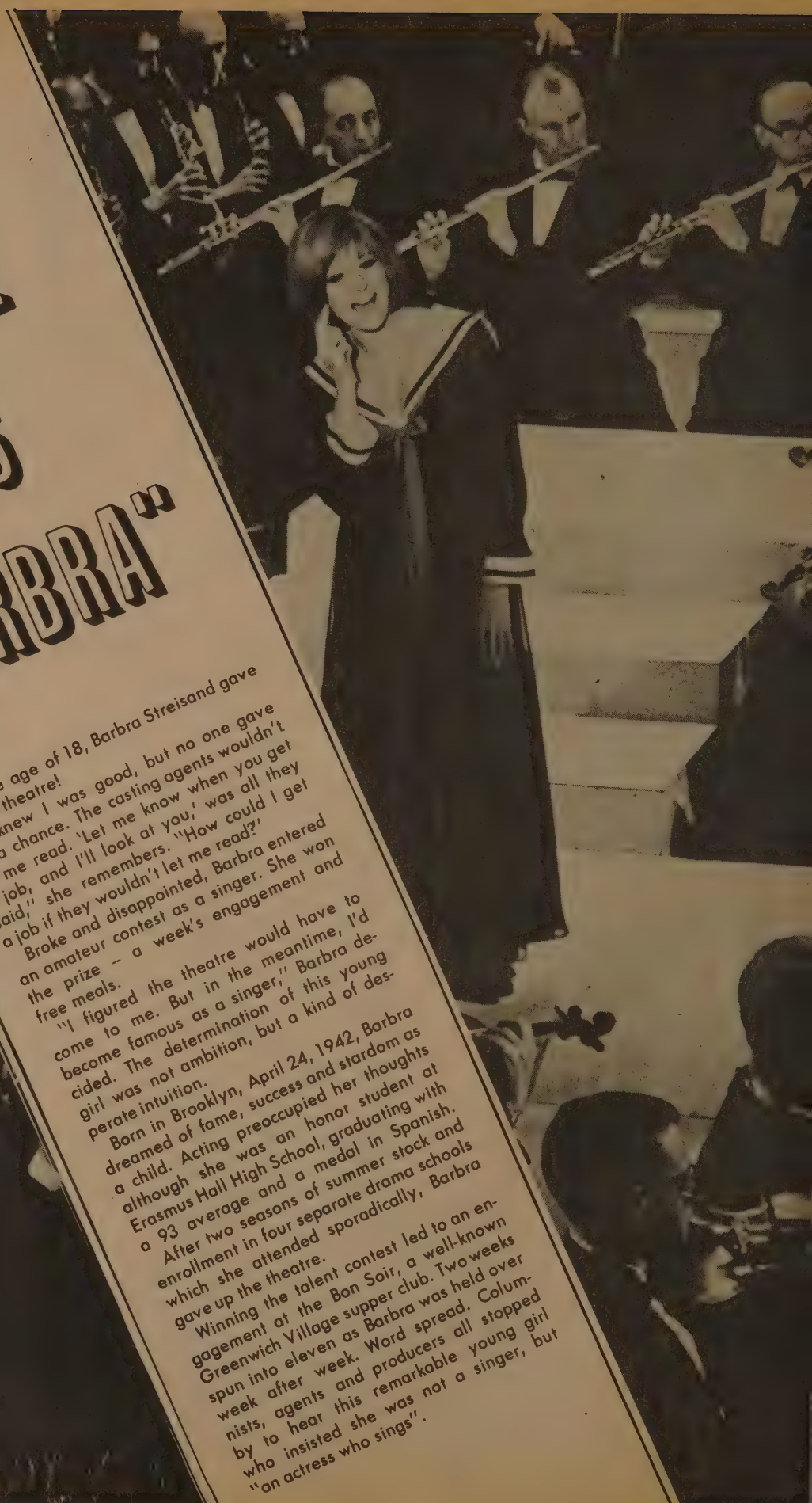
At the age of 18, Barbra Streisand gave up the theatre!

"I knew I was good, but no one gave me a chance. The casting agents wouldn't let me read. 'Let me know when you get a job, and I'll look at you,' was all they said," she remembers. "How could I get a job if they wouldn't let me read?" Broke and disappointed, Barbra entered an amateur contest as a singer. She won the prize -- a week's engagement and free meals.

"I figured the theatre would have to come to me. But in the meantime, I'd become famous as a singer," Barbra decided. The determination of this young girl was not ambition, but a kind of desperate intuition.

Born in Brooklyn, April 24, 1942, Barbra dreamed of fame, success and stardom as a child. Acting preoccupied her thoughts although she was an honor student at Erasmus Hall High School, graduating with a 93 average and a medal in Spanish. After two seasons of summer stock and enrollment in four separate drama schools which she attended sporadically, Barbra gave up the theatre.

Winning the talent contest led to an engagement at the Bon Soir, a well-known Greenwich Village supper club. Two weeks spun into eleven as Barbra was held over week after week. Word spread. Columnists, agents and producers all stopped by to hear this remarkable young girl who insisted she was not a singer, but "an actress who sings".







Visiting Mike Wallace on his late-night television talk show, "PM East," brought Barbra publicity as a personality with very distinctive ideas. Her first stage appearance was in an off-Broadway revue called "Another Evening With Harry Stoones," which only lasted the night (Oct. 21, 1961).

Night club work followed at the Caucus Club in Detroit and New York's now-extinct Blue Angel where Broadway producer David Merrick saw, and soon after signed, her for the role of Miss Marmelstein, the unnoticed and unloved secretary in the musical comedy, "I Can Get It For You Wholesale."

The show opened on March 22, 1962, to "mixed" reviews, but it was heralded by the critics as the debut of a brilliant comedienne, earning Barbra the Best Supporting Actress Award in the New York Critic's Poll as well as a Tony nomination.

When "Wholesale" closed nine months later, Barbra was besieged with offers from night clubs, television, record companies and Broadway producers. She sang at Mr. Kelly's in Chicago, the Hungry in San Francisco and New York's Basin St. East. She appeared on the Garry Moore, Jack Paar, Ed Sullivan, Dinah Shore and Bob Hope television shows, acquiring a growing legion of fans, which included the late President Kennedy, who invited her to entertain at the White House Press Correspondents' Dinner in May, 1963.

During the summer of that year, she bowled over the West Coast with a string of smash night club engagements at Lake Tahoe, the Riviera in Las Vegas, the Hollywood Bowl and particularly, Hollywood Coconut Grove. Her one-girl concerts in Chicago, Los Angeles and San Francisco were sellouts.

On records, she has scored an equally extraordinary success. Although at first unknown outside Broadway, her first album for Columbia, simply called "The Barbra Streisand Album," immediately became the country's top-selling album. Proving it was not a fluke, "The Second Barbra Streisand Album" joined the first, and won her two Grammy Awards in 1963 for Best Album of the Year and Best Performance by a Female Vocalist.

After four months of rehearsal and out-of-town engagements, "Funny Girl" opened at the Winter Garden Theatre on March 26, 1964. In praise of Barbra, the review-

ers and audiences in Boston, Philadelphia and New York were nothing short of rapturous. Her concept of the role of Fanny Brice is typically original, and won her a Tony nomination once more. She did not copy the style or mannerisms of the late comedienne, but approached the part as if she were portraying a fictional rather than a real person.

As well as "Barbra Streisand/The Third Album," Columbia Records released her single of "People", a poignant ballad from the show which is now as readily identified with Barbra as her earlier hit, "Happy Days Are Here Again". "People" also became the title tune of her fourth album hailed by many as her best. The cast album of "Funny Girl", on the Capitol label, is as much of a smash hit as the show itself.

Soon after "Funny Girl" got settled on Broadway, Barbra gave a one-girl concert to 15,000 enraptured fans at the Forest Hills Stadium. Happy in every medium, Miss Streisand signed a ten-year, multi-million dollar contract with the CBS-TV network, unparalleled and unprecedented in its concessions to the artist. The association promises many special evenings of entertainment in the years to come. Her successful "My Name Is Barbra" Special, will repeat this October 20th at 10:00 P. M. Offers from all the major motion picture companies await her freedom from the successful long run of "Funny Girl".

In March, 1963, Barbra became Mrs. Elliott Gould, culminating a romance that was born and bloomed backstage during the run of "I Can Get It For You Wholesale," in which Elliott was the leading man. They live in a duplex penthouse apartment in Manhattan, which Barbra decorated personally, shopping for and selecting every chair, rug, towel and chandelier (there are six), herself.

"Funny Girl" composer Jule Styne, who has called Barbra "one of the greatest singers of our time," described her talent this way: "Barbra is the first girl I have ever heard who is a great actress in each song. Barbra makes each song sound like a well-written three-act play performed stunningly in three minutes."

It sounds like Barbra Streisand achieved what she set out to do by bringing the theatre to her songs.



*The songs from Barbra's CBS-TV special are in her "My Name Is Barbra" album.*





# "HOW I WRITE MY SONGS..."

I write when there's  
nothing else to  
do... "

By John Lennon & Valerie Wilmer

Lennon's aggressiveness is well known. He can be downright rude if you bug him, and no wonder. A Beatle's life is far from free and none of them suffer fools gladly. John's outspoken, sure, but he'll seldom say anything he will later regret. He is the kind of person it's hard to argue with, yet if he feels it would be worthwhile explaining the whole truth to you, he'll refuse to fob you off with any old line.

Films are as big a challenge as anything. If we're successful it can mean we go on making films for a long time, but if nobody wants to know, that's it. This film is being done in color and it seems better than the other one. 'Hard Day's Night' was made on a limited budget which worked because everything was shot quickly. But it's the same with your first record. They never sort of spend much on it in case it doesn't work out.

When we first started we didn't know much about it, I didn't know what to do or what kind of sounds to expect at the end. But now we know more about it, it's much more interesting. Really I get a big kick from it because you never know quite what's going to happen.

We all do a bit of this and that on record dates. It's a fifty-fifty thing, really. Our producer, George Martin, may think of something, and then if we think of something else we'll do it. It just depends on who's full of ideas.

I like live shows, just don't like touring. If you didn't have to travel two hundred miles to appear I'd like it better.

I write when there's nothing else to do, mostly at home. I just sort of sit down and do it. Sometimes it's quite dry but at other times the ideas come thick and fast.







*Paul & John drink Cokes from horn-shaped bottles as Ringo rolls out the root beer barrel. George was away brushing his teeth when the photo was taken. Princess Margaret, Lord Snowden, John, Paul, George, Ringo, Brian & Howie attended the world premiere of "HELP!" in London on July 29.*

I prefer writing up-tempo things, I suppose. I don't care about a song having a message, I just write a love song. I get too involved if I have to write about anything else. Half the time Paul has to make it make sense, anyway. I'd write just anything and it might be a mess. I just like the sound of the words. For example, the B-side of 'Please Please Me' was 'Ask Me Why'. If you hear it, it sounds as though it makes sense, but if you listen carefully it just doesn't resolve itself.

Most of our hits are cheerful. I like 'em a bit aggressive, too. You know, I like the hero of the song to win completely and be almost conceited about it or to be an out-and-out loser.

The song's got to be new or nobody's going to buy it. We try to make it better than the last one but it doesn't always work out that way. I suppose we try to find a good average.

Now 'Ticket To Ride' was three-quarters mine and Paul changed it a bit. He said let's alter the tune. It is not as commercial as most of our singles because it wasn't written as a single, it was intended to be in the film. It was the first time a single was released that wasn't brought into the studio for that purpose.

If we release everything people liked we'd release every track of our LPs. Somebody always likes something more than

someone else. '8 Days' was released as a single in the States because there they eat up singles. They need two for every one released in Britain. It wouldn't work out here because there's not enough people around to go out and buy the records. But the funniest singles make it. 'Rock 'n' Roll Music' is a big hit in Sweden and we don't even count it as a single.

I can't stand 'You Really Got A Hold On Me' now. I never like any cover we do, though at that time it was really a vague cover. No one in England had heard of the Miracles then. But it always embarrasses me, it's me trying to do a colored voice and I can't do that. And some of these British covers, they sing so soft. I mean, take Brian Poole's 'Do You Love Me?' He sang 'love' in a major and it should have been a minor. There's no reason on earth why they shouldn't sing what's there, especially when they've got a record to copy from.

But I feel that it often depends on which one you hear first. I remember hearing Herman's Hermits singing 'Something Tells Me I'm Into Something Good' and I liked it very much, and then playing the original at home. Cyn, my wife, said 'oh, that's so much better', but I couldn't see it. I listened a lot, though, and after a while I realized that it was so much better.

Writers don't bother me. I don't like



*John makes Ringo cough up a ski pole.*



*A weird illustration from John's new book "A Spaniard In The Works".*

being knocked but it doesn't make me lose sleep. I don't mind if it's for valid reasons, but I do care if the person's doing it because he can't stand us whatever we do.

I listen to records all day. I buy all sorts of records. I usually buy the Stones, the Animals and the Searchers and I'll buy others, not because I'm mad about them, but because there's something good about them. I bought Donovan's 'Catch The Wind' to see what he sounded like without having to look at him. I buy a lot of records the others don't buy because I like to know what's going on. But I don't buy all their LPs.

I'm going to do some painting soon. I've just got all the gear together and I'm waiting to get a day off. I'll just do some abstract things. It's more fun and nobody can argue with you. Well, they can but nobody will see them except myself and a couple of other people.



# the TRUTH about

The simple secret of getting a good interview, according to boy reporter Don Paulsen, is to let the other person do virtually all of the talking. For example, the following article is an exact transcript of a tape-recorded conversation with Chad Stuart, Jeremy Clyde and Chad's beautiful wife Jill. We believe it offers some lucid insights into the delightful personalities of these three ebullient, keen-witted people:

Don: It's always a pleasure to interview artists like yourselves who have a terrific sense of humor and an unhesitating honesty.

Chad: Thank you. You can't go too far wrong with the truth...But most publicity agents seem to think they can improve on the truth.

Jeremy: With you Chad, they have to.

Chad: Do you want a knuckle sandwich? (Ha Ha Ha) This is perfectly printable... it applies to practically everyone in the business...Like, we'd been in the record business for exactly 24 hours, in England, and we were evolving our biographies. We thought we had - if not the world's most fascinating biography - at least a reasonable working biography about drama students and drama school and acting and films and the Beat Scene in London and Greenwich Village. Then out they trot with some preposterous story about us meeting over champagne in a very upper-middle class cocktail party.

Jill: Yes. With you working and Jeremy being a guest. Class distinction!

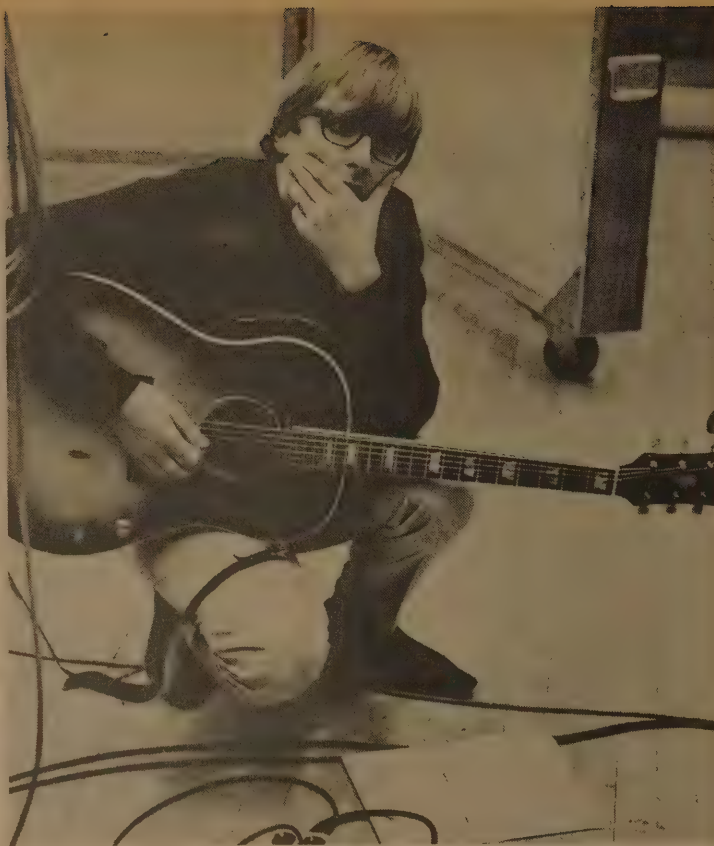
Jeremy: And there was Chad, supposed to be a sort of beat musician or something.

Jill: Or a waiter. Or something.

Chad: Why do they do things like this? I don't know. I make this passionate plea to all publicists: Why do it? Why not take what you've got...unless of course you've got nothing...

Jill: They can find themselves someone else.

Don: What probably happens is that they're so used to making up phony stories they don't know what to do with someone who has a genuinely interesting story of his own.



C  
H  
A  
D

Chad: According to those biographies, every new singer is young, handsome, unmarried...

Jeremy: This is not true! We're ugly spotty...

Jill: ...beastly, foul-mouthed...

Chad: ...irreligious, depressing drunkards! (Ha Ha Ha)

Jeremy: One thing that appeared in one of my biographies that I'd like to clear up right now is that I was never in any way an actor. I was in acting school and I found that everything moved so slowly in the creation of a picture or whatever you happened to be doing. Everything was so slow and exacting. It takes more out of you. I got a bit exasperated. But if I could get up and act or sing, it would be over (snap!) like that...which is why I went to drama school and met this character (pointing to Chad), who was much more of an actor.

Chad: Let me tell you something about Jeremy Clyde!

Jeremy: Cor, think you!

Chad: Jeremy is a bit misplaced in that he'd been singing for over a year and he hadn't acted in all that time. He was a bit worried about it. When we appeared on the Dick Van Dyke TV show we didn't just stand there like idiots and sing - we had acting roles. I felt pretty inadequate, but I think Jeremy felt kind of rusty...which didn't help any. So at the first possible opportunity, he wants to get ourselves two little tape record-

ers like yours and mail each other tapes so we can keep up with our songwriting. Jeremy never used to write songs before I was the song-writer...

Jeremy: Well, I never really had the confidence, you see. Let me tell you my favorite quote. I was given a piece of paper the other day with a list of questions on it. One was "What is the best advice you've ever had?" and I wrote, quote: "You'll never be a pop singer," which I thought was good. The quote dates back to the time Chad and I were in drama school and playing in Beatle-like rock and roll groups for money...

Chad: For money?!

Jeremy: ...for money. Chad, by the way, was lead guitar and I was rhythm. As we were being thrown out of one club we got another good quote: "Your group can't play and you hair is too long."

Chad: We really looked like the Stones... but this was way before their time. Too bad. But it was the manager of our group then who said, "Face it, Jeremy. You're not the type. You haven't got the face or voice. You'll never make a pop singer."

Jeremy: This was back in the heyday of Ricky Nelson and Elvis Presley when everyone had to be clean-cut boys and love their mothers...

Chad: And wear pink jackets, black shirts and white ties. (Ha, Ha, Ha) Bad taste was sort of predominant. Anyway, as I was saying before...Jeremy is going into acting...but it won't be forever - just on and



# J E R E M Y



# and J I L L



off. I feel, and so does Jeremy, that to have a thriving singing career its not necessary to sing 52 weeks of the year. Whenever we have good material we'll record it. We'll certainly do two or three major tunes a year. Jeremy plans to do some repertory - summer stock as you call it - this year.

Jeremy: At the moment I feel sort of inadequate about acting. I may have to cut my hair. (Ha, Ha, Ha, Ha)

Chad: A lot of people say "What about you, Chad? Don't you feel left out?"

Jeremy: Yes. What about you, Chad? Don't you feel left out?

Chad: Thank you for that cue. I shall reply now, on cue, in character and accurately: No. Not at all, because there are so many things that I've always wanted to do, what with being an art student and songwriter, arranger and producer of records. I hate being idle. I have loads to do. I'd love to go to San Francisco and live in a bungalow along the bay and just paint. I'm just desperate to do that.

Don: Would you care to say a few words, Jill? What do you like to talk about?

Jill: I don't get much chance because Chad and Jeremy talk a lot.

Chad: Very true.

Jeremy: Can I be you for a minute?

Don: Certainly. Here's the microphone. You ask the questions.

Jeremy: Jill, how do you find Chad & Jeremy's fans react to you and how do you deal with it and what is your re-

lationship with the fans?

Don: One thing at a time.

Jill: Fortunately, the fans have been very nice.

Jeremy: Have you ever had an unkind letter?

Jill: No. I have never had an unkind letter. In fact, some of them are rather sweet.

Chad: Jill is secretary of our fan club (Ed note: for those who missed the previous announcement, the address is: Jill Stuart, Chad Stuart & Jeremy Clyde Fan Club, Box 1409, Beverly Hills, California). She reads all the letters and marks them up and signs replies. We're trying to evolve a personal relationship with her and the fans, which is very important. They should share in our lives. Otherwise it might seem like I was turning my back on them and leading my own life and saying, "Get lost, I've got my own wife"...which is bad. Jill's involvement with the fans, I think, explains to a certain degree why I've never really met any resentment. Jeremy: Also, they've got lover boy Clyde here!

Chad: He's the sexiest thing that ever was. Right? (Ha, Ha, Ha)

Jeremy: At the moment, I couldn't feel any less sexy.

Chad: Other people might say he looks withered, pouched...

Jill: ...pale, mean and nasty, but he's really interesting (Ha, Ha, Ha)

Jeremy: Ask Jill a penetrating question.

Jill: When Jeremy is out of the room I'll tell you so many stories...(Ed note: Here Paulsen turned off the recorder for a while, but Jeremy wouldn't leave the room.)

Jeremy: I've been asked a theoretical question by a non-existent interviewer about how I feel about traveling with Chad and his wife. First of all, it's really quite relaxed, because I'd met Jill some three years before they got married. Mind you, I was against it from the start (Ha, Ha, Ha). It's really a very good arrangement for me - like when she washes Chad's sox she tosses mine in from time to time. I get all the benefits without actually having to be married.

Chad: Ha Ha Ha.

Jeremy: On the other hand, the trouble is, all the girls I date have to be approved first by Jill.

Jill: I look after him.

Jeremy: Sometimes you look after me too well.

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Will Jill find the right girl for Jeremy? Will Chad get his bungalow in San Francisco bay painted before the tide comes in? Will their sox be dry in time for their next personal appearance?

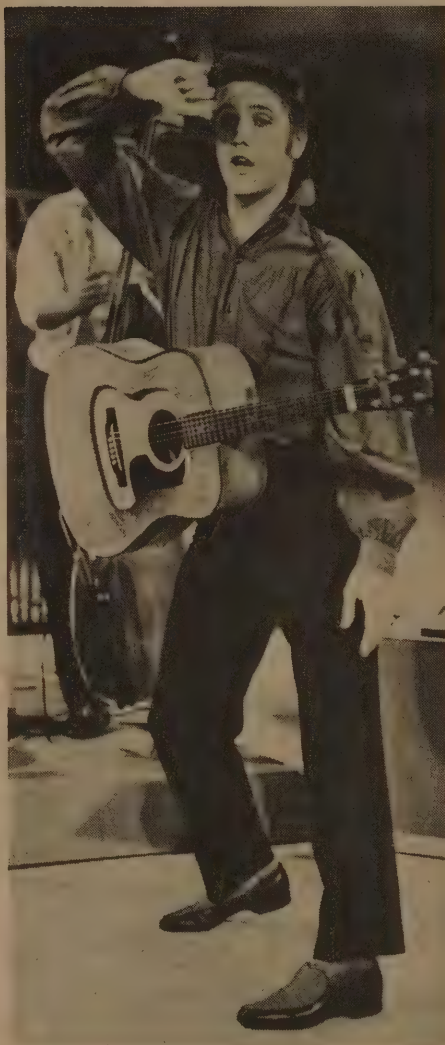
Keep reading Hit Parader for factual news on Chad Stuart, Jeremy Clyde and lots more exclusive tape-recorded interviews with all the top stars.



# ELVIS



*Above, Elvis poses with his happy mother and father. Overnight success in 1956 enabled Elvis to buy them a home in Memphis. Below, he was a member of the R.O.T.C. during his high school years. Right, Ed Sullivan paid a huge sum of money to get him on his "Toast Of The Town."*



The year 1965 is the 10-year mark for fabulous Elvis Presley, the tenth anniversary of both his motion picture career and his career as RCA Victor's No. 1 recording star.

The year also marks the start of Elvis' new three-picture contract with Metro-Goldwyn-Mayer, the first of which is "Harum-Scarum", romantic comedy with an Arabian Nights setting. This is Elvis's sixth motion picture for MGM, dating back to "Jailhouse Rock" in 1957, and the 19th of his career, which was launched in 1955 with "Loving You."

During his 10-year career, Elvis Presley's record as an entertainer is unparalleled. The 17 motion pictures which have been released to date have all ended up in the profit column, with a combined boxoffice gross in the neighborhood of \$170,000,000.

More than 100,000,000 copies of Elvis Presley records have been sold all over the world. His second RCA Victor recording, "Hound Dog", alone has sold over 6,500,000 copies since it first was released in 1956.

The highest fee ever paid for a single guest appearance on television, \$125,000 went to Elvis in 1960 on the Frank Sinatra Show.

The recorded voice of Elvis Presley has been heard by more people in the world than that of any other performing artist in the history of the recording industry.

But such astonishing statistics are only part of the Elvis story. In the decade which saw him become one of the great all-time stars, he has changed the style of the world's popular music and has emerged unsullied from the storm of contro-

# TEN YEARS



# PRESLEY

versy which detractors aroused in his early years.

Tall, dark-haired and trimly-athletic in build, Elvis' quiet and sincere poise has won the respect of everyone in the entertainment world, from crewmen on the set to columnists who first called him a "flash in the pan" and now recognize him for what he really is: a great all-around talent.

In the fall of 1956, RCA Victor bid the then unheard of price of \$35,000 for the virtually unknown singer's contract and launched his "big-time" career with the number, "Heartbreak Hotel" which almost overnight made the name of Elvis Presley a household word.

More hit records, some top TV shows and "Loving You" followed and the rest is history.

Although the early gyrations, which won him the nickname "Swivel Hips," have been abandoned, the Elvis Presley charm still sends girls into shrieking tears and uncontrollable ecstasy. Strangely, he has an equally wide and loyal male following.

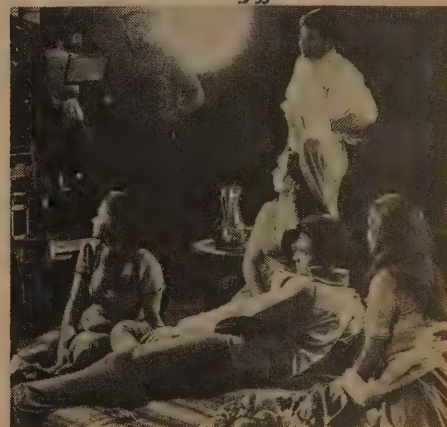
Elvis' career was interrupted in March 20, 1958, when he joined the United States Army. Assigned to the Engineers, he served with distinction and while a truck-driver in Germany was promoted to sergeant.

When not actively engaged in Hollywood film-making Elvis lives on his Memphis estate called Graceland. His home is the City's No. 1 tourist attraction, and during vacation months cars stop in long lines in front of his house, as though it were a shrine.

Elvis' hobbies by necessity are limited to things he can do at home: extensive reading and touch football on the lawn.



*Elvis' new movie, "Harum Scarum," is MGM's 1965 gift to the world. It will be released over the Thanksgiving holidays. As you can plainly see, Elvis is surrounded by gorgeous, pampering women in the romantic comedy. Among them are co-stars Mary Ann Mobley and Fran Jeffries.*



# RS LATER

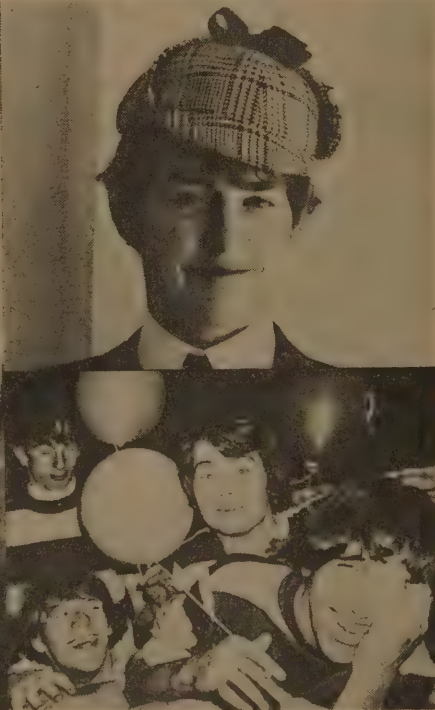


# NEW STARS

DONOVAN



IAN WHITCOMB



THE LOVIN' SPOONFUL

**ALL NEW STARS ARE HIDDEN BY A CLOUD OF OBSCURITY... BUT THE CLOUD PASSES AND THEN THEIR BRILLIANCE CAN BE ADMIRER. IN EACH ISSUE OF H.P. WE ATTEMPT TO BRING THESE STARS OF TOMORROW INTO FOCUS. HERE ARE SIX MORE GREAT TALENTS, TWO SINGLES AND A FOURSOME. THEY SHALL SHINE AND SHINE and shine and sh.....**

## ON THE HORIZON

### THIS IS DONOVAN

The children had finished their yellin' in the streets of Maryhill, Glasgow on the night I was born--February 10, 1946. I was caught up in the polio epidemic when I was three, but I pulled through in the hands of a white-haired professor.

I kicked around an' wore my boots' out on the concrete streets of Anderson, an' then moved down to England with my parents when I was 10. We settled in Hatfield. I wasn't too good at school an' was in some low class, but I did well in my last year an' went to a college where I wrote some weird stories.

I left school an' moved into many jobs--labourin' mostly--until I picked up an ole guitar an' wrote my first song, "Why Do You Treat Me Like You Do". I've written about 50 songs now, mostly 'bout the people I've met and based on my personal experiences and feelings.

Me an' Gypsy Dave rambled round England, singin' for singin's sake and travellin' for travellin's sake. I sang wherever I

could, and sometimes Dave would take the hat round. Never stayed in one place too long.

We rambled into Manchester where, at



four o'clock one rainy mornin', the police pulled me up 'cos they said I robbed a cinema of 5,000 cigarettes an' some chocolates. I spent two weeks in Strangeways Prison an' wrote two songs before I was acquitted not guilty, 'cos I never done that thing.

After wanderin' around the coastline of Cornwall for a bit, I made it to Brittany an' stared out at the sea an' felt good.

Then I went back again to Hatfield where I sang around the clubs gettin' slowly unknown and upsettin' the owners. I met a guy who kept askin' me how I was. I sang a song for him an' here I am. His name is Peter Eden, one of my managers. He pulled me to Tin Pan Alley an' I met my other manager, Geoff Stephens, songwriter at Southern Music.

Upstairs I met another good guy, Terry Kennedy. Confidence, confidence, confidence everywhere--confidence in me an' my songs. I cut some tapes downstairs in Denmark Street an' met another hundred "faces". I used to slip home at night an' lean against the window an' say "What's it all about?"



**BIG FUTURE FOR AMERICAN-  
VAUDEVILLE**  
says IAN WHITCOMB



Singers flippin' back an' forth across the Atlantic don't rate hot news these days...but a lad who lives in London, goes to college in Dublin, and starts a record career on the Pacific Coast of the United States, sizzles a bit...copywise, somehow. Ian Whitcomb, an honors history student at Trinity College suddenly took a flying leap into his musical future (although he didn't know it at the time), when he boarded a student charter flight to New York in summer vacation '63.

But that town was only a launching pad for Ian, who was eager to visit the places from where stem those country sounds. So, off he wheeled, aboard a Greyhound Bus, of course, to cover the historic ground, most likely to twitch his talented fingers. This boy pens music - lyrics and arrangements, by the way. After halting his musical pilgrimage to see a cousin at school on the Seattle University Campus, Ian found he'd an hour to doodle before his bus left to touch him down in San Francisco. So, he sauntered into a students' coffee bar on Skid Row, the original, if you like facts, named from the log skidding in the Pacific Northwest.

This club, the "92 Yesler" is a converted speakeasy, and a great focus for Seattle's whopping student clan. Sighting the piano, Ian asked, "O. K. if I try it?" It was "luv at first earful", he was offered a job, they're a bit like that in the States, no time for dithering with a Greyhound panting at the door, so he took it and stayed for the five week balance of the holidays.

Following the applause and cheers, Ian found himself back in Seattle for a repeat gig in Summer '64, when he met Jerry Dennon, music publisher and recording executive. Dennon heard a tape Ian recorded in Dublin, of a number called "Fizz", and on the spot decided to re-

lease it. Ian had just happened to stuff the tape in his kitbag, along with his shirts and ties. He yowled with relief, you can bet, when he remembered the risks this Master Tape had battled to reach Seattle. It was, in fact, broken in a couple of places, but a snappy bit of editing even ended up improving the number.

Ian is the Scottish word for John, but in fact he's English. Ian was born in Woking County of Surrey on July 10, 1941 (the same year and day that Jelly Roll Morton died) and has always adored coarse music. Anything from sporting house ballads to the latest by the Kingsmen, but no opera and no art music. Art is a dirty word to him. He started on accordion at the age of twelve, progressed to kazoo, ukelele, tub bass, jug and has thought about playing the horses. He is something of a nob, one grandfather was offered a peerage, the other is a big oil magnate. His aunt's business is a little thing called Texaco. And yet the appropriate life of swank hotels, bridge parties, hunting and jolly deb parties is not for him. Instead it is low gutter music - the music of the people.

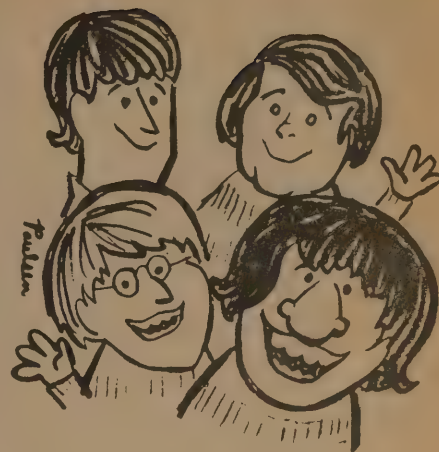
Pop music runs in the black sheep of the family: Ian's great uncle wrote silly songs in his cups (things like "Lady Of Spain", "Let's All Sing Like The Birdies Sing", "Do Do De O Deo Blues", et al.) and presumably this is where it all comes from. Ian has formed a number of bands. For instance, he once had a skiffle group; then he had a Dave Brubeck group (during his pretentious phase); then a jazz group; finally he has a rock 'n' roll band called Bluesville. This latest group is doing great guns in and around Dublin. The band plays beat and Ian shakes his long hair and the birds squeal and say he looks like Mick Jagger of the Stones and "Coo"!! Bluesville is the only beat band of the Stones/Animals variety in Ireland. The members are all Irish except for the sax player who is Yankee (but he's still quite good).

Amongst the varied things he's done during his 23 years is Film Editing. He worked in Feature films at Pinewood Studios for a year (on "Tunes Of Glory" with Alec Guinness) and then he moved, or rather was moved to documentaries where he stuck together a ragtime sequence featuring the Great Ragtime Bob Darch and fell in love with ragtime. Ragtime is now his greatest love, but it is currently uncommercial and too happy and old-fashioned, so Ian only plays it as a hobby.

After graduating Ian hopes to work for a PH. D. at an American University, his field being popular music.

Ian predicts that the sound - a coupling of ragtime and country music is the sound of the future. Says he: "All American teenagers are alive to ragtime and wild for English Music Hall tunes." He sees a big future for the merger of American Vaudeville...English Music Hall Music...and ragtime. And, we are sure they, too, are seeing a big future for Ian Whitcomb.

**THE LOVIN' SPOONFUL**



**A HIT PARADER PREVIEW**

BOOM! POW! ZOOM! The groovy new sound of 1965 is wailing, pounding, exploding insanely on the scene. "Vague traces of skipping reels of rhyme", the all-out funky wail of a blowtorch harmonica, "the magic in a young girl's soul," freight-train-throbbing electric guitars, "What The World Needs Now Is Love," dark-eyed long-haired young men and soulful chicks, "fun music and bloodbucket rock & roll" ...these elements combine in a new musical revolution-ROCK-FOLK!

Unfolding in the January HIT PARADER is an extensive, in-depth panorama of the ROCK FOLK (sorry, Spoonful) movement. The Byrds, Bob Dylan, Beatles, Sonny & Cher, Rolling Stones, Seekers, Jackie DeShannon, Donovan, Beau Brummels, Fred Neil, Animals, Phil Ochs, Elvis, Chuck Berry and many others will be featured, along with the most dynamic new group to come along since the Beatles-The Lovin'Spoonful.

Everyone knows what the Cavern Club in Liverpool was to the British rock & rollers. There's a little club in New York's Greenwich Village that's wailing the same way with talented young musicians creating an exciting new American sound. The club is The Night Owl, on West 3rd Street near MacDougal, and The Lovin' Spoonful headline the show. John Lennon, Brian Wilson of the Beach Boys, Bob Dylan, Phil Spector, Peter Yarrow of P, P & M and many other important people in the music business have been down to dig The Spoonful.

We spent an entire day with this very different new group. The four guys-John Sebastian, Zol Yanovsky, Joe Butler and Steve Boone-are all talented musicians, they have a nutty sense of humor and we think they're going to be very, very big. Their first record on Kama Sutra is "Do You Believe In Magic."





# RECORDING with JAY and the AMERICANS

"You can't really tell how good a song will be until you take it into the recording studio," says Sandy Deane as we sit in the control booth waiting for Jay and the other 3 Americans to arrive for the session.

"You try to pick the strongest possible material" he continues, "but until you record a song, you're never sure if it will be an A side. Usually one set stands head and shoulders over the rest. We have two potential A sides on this date."

One by one the other Americans--Howie Kane, Marty Sanders and Kenny Vance--come into the booth. Engineer Brooks Arthur is busy putting reels of tape onto the recorders.

Jay Black enters. Someone asks him how his cold is. "Still pretty bad," he says, but he seems to be more disturbed about the haircut he just had--especially when he finds out we're taking pictures for Hit Parader.

"The other night we were on television

and everybody said our hair was too long. But the barber I just came from took too much off. It might even affect my singing." He shrugs.

Artie Ripp, who's supervising the session, looks at the clock. "Let's get started."

First, everyone sits in the booth just listening to the orchestra play. Some of the guys sing along quietly. After the third orchestral run-through, Howie says, "It seems like an old song already." During the next couple of hours he'll be hearing the tune dozens and dozens of times.

The group walks into the studio and warms up by singing the song a couple more times. Brooks comes out of the booth and rearranges the microphones to get a better balance.

Blocked off from the orchestra by sound deflectors, the guys ask Artie to increase the background volume. "Make it louder out here. We're losing the beat."

Jay sings with the group the first few times, but the Americans still don't have

the harmony down pat. Jay's voice is fading fast.

"Rest your voice a while, Jay," suggests Artie. "The other guys will do the background and later you can fill in over it."

Half the lights in the studio are turned off to create a groovy mood. It may have helped the singers, but it made picture-taking almost impossible. Fortunately, we'd gotten most of the pictures we wanted when all the lights were on.

The Americans sing the background harmony over and over and finally they do a version that Artie likes. But the fun is just beginning. To get a full sound, the guys have to record everything again on top of the first take.

When Artie comes out of the control booth to give the quartet the news about the overdubbing they tell him, "Back in your cage. Let's sing it again while we're still hot."

But several takes later they still aren't blending everything together properly. "Someone is pronouncing some of the





lyrics wrong," says Artie. "But don't get bugged, man. Hit records take a long time to make...and you want a perfect record."

A break is called. Jay explains the group's difficulty. "We haven't had enough time to get familiar with the material. We need something to follow 'Come A Little Bit Closer' and 'Let's Lock The Door And Throw Away The Key'...but we didn't have any backlog of material we could have released...so we had to squeeze 3 days into our schedule to record some new songs.

"We're really under pressure at a session like this. And when you throw on top of that the fact that I've been losing my voice over the past few days..."

The Americans went for another take. "Can we hear the instrumental backing a little louder?" they ask.

"If we make it louder, you'll only sing louder," says Artie.

"Please."

"Okay. I'll give you one chance."

The Americans sing the song softer.

"It's like a hair away," says Artie.

He comes out of the control booth to lead the group through the next take.

Like Leonard Bernstein conducting a symphony orchestra, Artie waves his arms in the air in time to the music, directing, gesturing for a crescendo or a quiet passage, pleading with them, singing along, and at one point doing the monkey.

His intense concentration caught on, as he strained his face and body with every note.

"One more take. We're so close. The balance is perfect."

His enthusiasm is contagious. The Americans sing the music so smoothly and perfectly, everyone knows this is it.

"Perfect," says Sandy. The others seem too awed to speak as they head toward the control room to hear the playback.

Even the engineer sings along when the tune is played back. Everyone agrees that the boys did a beautiful job.

"What do you think?" asks Jay.

"After hearing the same music over and over again 40 or 50 times so far tonight, we're still not sick of hearing it."

Jay announces that he feels ready to do the lead part now.

"Don't strain your voice unless you really feel you can do it," Artie tells him. "We can always have the Americans record another song now."

But Jay's voice, despite a little hoarseness, holds as he goes through a repetitious series of takes that fall slightly short of satisfying their perfection-seeking A & R man Artie Ripp.

After a grueling ordeal at the microphone, similar to the one the Americans had to go through, Jay comes through the recording studio door at midnight smiling. Artie is finally satisfied and Jay & the Americans have another hit under wraps.

The next time you hear a two or three minute song played on the radio, just think of the many long hours it took to produce the record.





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# SOPHIA

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In Joseph E. Levine's "Marriage-Italian Style," Sophia Loren starts out as a waif of 19, sent out to fend for herself in war-torn Naples. Inevitably, she goes to work in a brothel. When the picture ends, she is 42 and a mature wife, mother and exharlot. The task of portraying a character over a 22-year time span presents the Academy Award-winning actress with an opportunity to demonstrate once again her artistry and versatility as well as her renowned beauty.

The Embassy Pictures release reunites Miss Loren with both the co-star (Marcello Mastroianni) and the director (Vittorio De Sica), of Levine's internationally acclaimed romantic comedy, "Yesterday, Today and Tomorrow." In "Marriage-Italian Style," she essays the part of Filomena Marturano, a shrewd, tempestuous woman.

The role was first created on the stage by the late Titina De Filippo,





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# IA

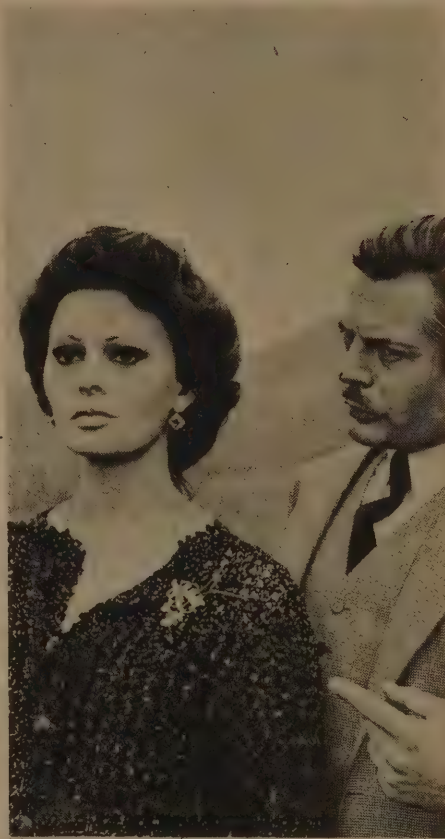
orious...the glorious...

sister of noted Neapolitan actor, director Eduardo De Filippo. De Filippo wrote the celebrated stage play "Filomena Marturano," on which "Marriage-Italian Style" is based. He also played opposite Titina in the role portrayed by Mastroianni on the screen.

Miss Loren is the only other actress ever to play this demanding role. She considers it the most challenging she has undertaken since her Academy Award-winning performance in Levine's "Two Women," which was also directed by De Sica.







Unlike most actresses, Sophia Loren has had to overcome the advantages of beauty and one of the most publicized figures in the world to achieve recognition as an international actress of stature. Born during a depression and brought up during World War II, as a child she was plain, skinny and, knowing she was unattractive, unhappy.

By the end of the war, however, Miss Loren had developed into the beauty she is today. When she finally realized that she was lovely, Miss Loren decided to indulge a childhood desire to act. As the first step, she entered a beauty contest in Naples. She won second place in the annual "Princess of the Sea" contest but, even more important, she gained personal confidence. With her mother, she then went to Rome, where, living in a small room, she daily made the rounds of movie studios.

Miss Loren became a popular model and earned enough to attend a dramatics school in Rome. Subsequently, she began appearing as a movie extra, which helped her morale, if not her pocketbook. She was astute enough, and determined enough, to try for any part, large or small, that was open. Because of this, she shortly acquired an impressive list of screen credits.

In 1952, Miss Loren finally got the part that started her to stardom. An Italian director was looking for someone new, beautiful, extremely shapely — and a good swimmer. Obviously, meeting the first three requirements, she bluffed her way through the swimming test and got the rôle. For this picture, "Africa Beneath The Sea," Sophia Scicolone permanently took the name of Sophia Loren.

# SOPHIA





Next came the leading part in the film version of "Aida." The exotic role suited her perfectly; the revealing costumes perfectly displayed her curvaceous figure. The film was released in 1955, which was to become known in Italy as "The Year of Sophia." Week after week, she graced the covers and pages of publications throughout her native land and all of Europe.

Becoming a top star hardly has changed Miss Loren. She is still charming, warm and friendly, and loves to meet and talk to people. Like any woman, she appreciates good clothes and indulges herself with an extensive wardrobe. Her love of music, America jazz in particular, has remained constant, as has her enjoyment of dancing.

Her drive to improve remains, and she works hard to develop her craft. Although she speaks English well, she devotes many hours to perfecting her lines for each American film.

Sophia does not diet; she eats anything, including quantities of spaghetti. "I grew up on it," she explains frankly. "What I've got came from eating spaghetti; why should I stop now?"

Miss Loren enjoys being a movie star and she's honest enough to admit it. "It's a very pleasant feeling," she says. "I hope it will last a long time."

She is married to Carlo Ponti, who has produced several of her recent pictures, including "Two Women," "Boccaccio '70," "Yesterday, Today and Tomorrow," and now "Marriage - Italian Style."



# THE GLORIOUS



# THE **FRED NEIL** **JESSE COLIN YOUNG** ROCKFOLK REVOLUTION



**JESSE COLIN YOUNG**

Some of the most exciting new sounds we've heard recently are coming out of New York's Greenwich Village. Even on weeknights, you can find little clubs around Bleecker and MacDougal Streets packed with tourists in their Sunday-best clothes, shaggy young men who look like they just hopped off a passing freight train and long-haired neo-beat chicks from the Bronx and Brooklyn digging the new sound that combines rock & roll with folk and country music.

"Rockfolk" or "folk swinging" is one of those rare musical phenomenons that wasn't dreamed up by the record company executives. It's a natural evolution of both folk and rock.

During the last few years, the increased use of drums and electric guitars has added more of a hard rocking punch to the rhythms of folk music. The evolution progresses further with "pop folk," a pleasant blend of guitars, banjos, tambourines, Kazoos and what not, pounding accompaniment for "folksy" ditties like "Tom Dooley" and "Beans In My Ears".



Meanwhile, lyrics to rock & roll songs have become more meaningful. "They're part of American teen culture," said Beach-boy/songwriter Brian Wilson. Chuck Berry has been called a "modern folk poet." The recent British musical invasion reflected the American rhythm & blues and country western traditions. It also gave pop music a touch of subtlety and made ballads more acceptable to teenagers.

Artists like the Beatles, Peter & Gordon, Chad Stuart and Jeremy Clyde, the Seekers, the Rolling Stones, the Everly Brothers, Elvis Presley, Bob Dylan and the Byrds have broadened the scope of popular music and have paved the way for the newest development - Rockfolk.

While we were covering the New York Folk Festival a short time ago, someone suggested that we drop into the Night Owl on West 3rd Street to listen to Fred Neil.

That night we did, we dug and we stayed till the club closed at 2:30 a. m. We were so impressed we squeezed this article into Hit Parader at the last minute.

Fred sings, plays 12-string guitar, writes most of his songs and works with three fantastic musicians - Buzz Linhart on Vibes, Steve DeNaut on bass, and drummer Serge Katzen. When these four guys start playing together - watch out!

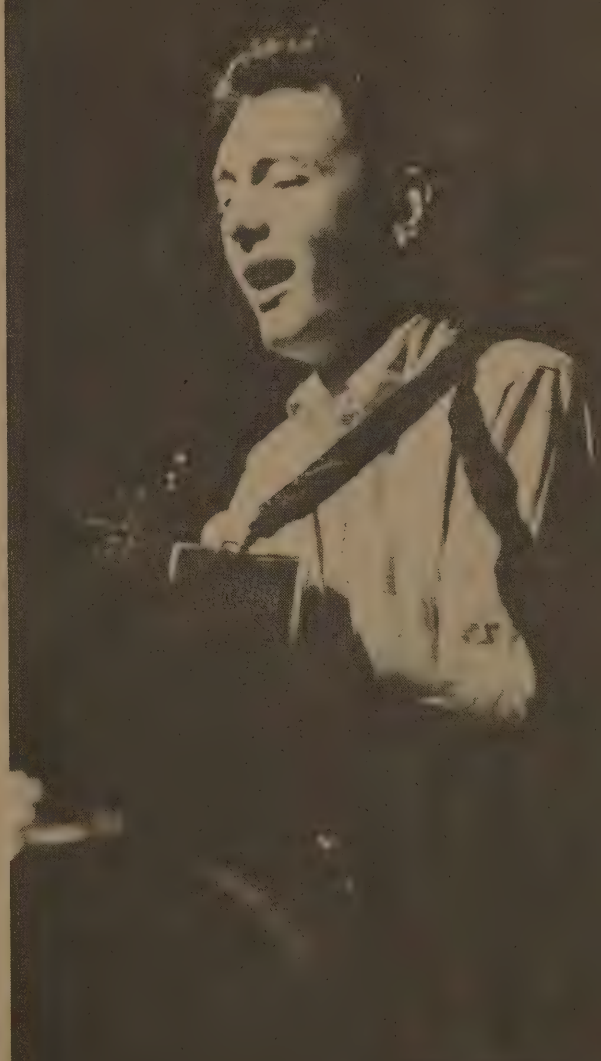
Backed by this dynamic trio, Fred can generate all the hard-rocking driving-swinging get-everybody-in-the-place-foot-tapping-hand-clapping excitement of a Johnny Rivers or a Trini Lopez. But they're putting out more than just rhythm. While they're rocking, the quartet is also making music, taking groovy solos, creating new musical ideas. John Sebastian, leader of the Lovin' Spoonful, the other group appearing at the Night Owl, often joins in on harmonica.

In addition to the uptempo numbers, Fred has written a number of lovely ballads. When he sings "Little Bit Of Rain," the hushed reverence of his audience indicates the spellbinding mood he can evoke.

That's what impressed us most about Fred and the group. The audience is with them all the way.

Although Fred had been working with the trio for just 3 days when we first saw them, they had already established a musical rapport. They enjoyed making music together. As Serge said after one particularly inspired set, "I don't care where I go, as long as we can play music like that."

*{Continued on next page.}*



**FRED NEIL**



{Continued from page 33}

The music they're playing has one of the most exciting and unique sounds we've ever heard. It combines folk music, rock and roll, country music, the blues, jazz, Indian ragas and anything else these four guys may have heard at one time or another in their lives. It's music that is still evolving, growing, changing...but the result, we believe, will be leading the way to the Rockfolk Revolution.

Another young musician working in the folk idiom who's made a favorable impression on us is Jesse Colin Young.

When the hearer attempts to dissect the singing and writing style of Jesse in his new Mercury album, "Young Blood", they'll encounter difficulty. Jesse himself is the first to confess to a variety of strong influences.

The tall (six-foot-one-inch and he wears cowboy boots with the high heels) folk troubador can't even figure which musical influence was his greatest or which was secondary.

He was born of upper-middle class parents November 22, 1941, in Manhattan. His father, Frederick, is still a comptroller, living in Bucks County, Pa., with his mother, Doryce.

His brother-in-law, John Kelly, ignited his entire professional career. A film editor at UPI-Movietone in New York, Kelly knew songwriter Walter Bishop, a pillar in the American Society of Composers, Authors and Publishers. Kelly liked the brother-in-law's singing. He introduced him to his friend, the ASCAP veteran, who introduced Jesse to Bobby Scott, the Mercury artist and repertoire director.

Scott literally flipped. Within a week, Jesse made his first album for a producing firm, owned by singer Bobby Darin. As Jesse looks back, his first professional job virtually was his first recording session -- a rarity among performers.

"I am not a traditional folksinger," Jesse states. "I sing from all the influences of country blues, Blue Grass, folk ballads and earthy Negro blues. I can't see too much difference between funky blues and a mountain 'cat' really."

He performs every type of song. He writes in many different moods. He likes to be alone when writing songs. Songs come out subconsciously, he feels, when he sits alone and contemplates. He'll often rent a house in Bucks County near his parents just so he can concentrate on writing. He enjoys songs

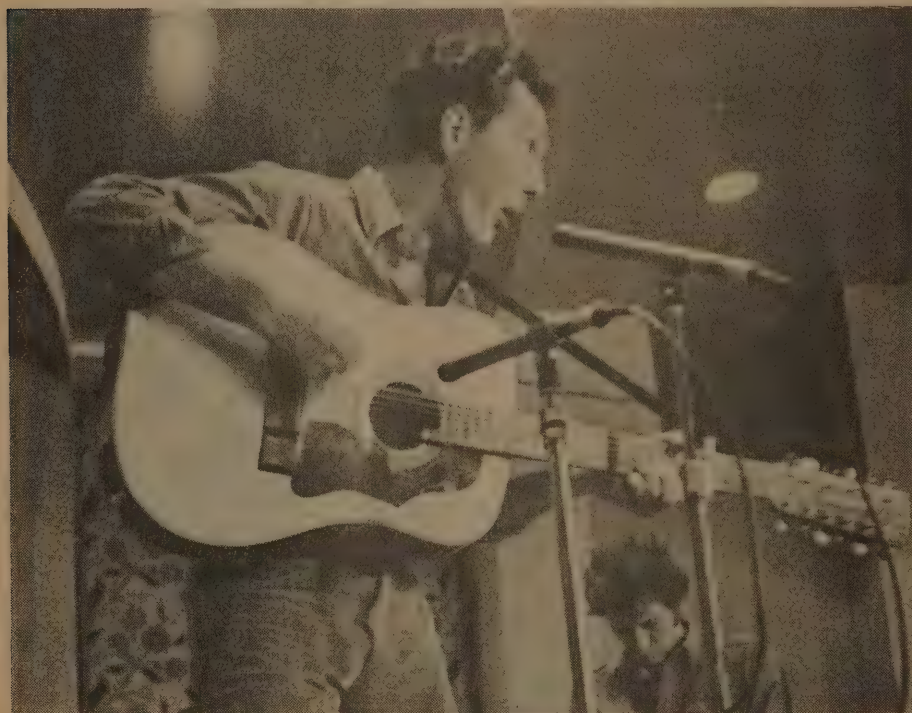
based upon personal experience, too...

His parents put him through six years of classical piano. He recalls he didn't enjoy it. Then, when about 12, he picked up a guitar and played jazz with records. He wrote his first song, "I Cry", in that period.

He got his first kicks working with a group while at Phillips Academy, Andover, Mass. He admits that his terrific rhythmic feel stems from his early work with a prep school combo that played every big rock act's recorded hits. He especially did tapings of the Everly Brothers.

He chuckles recalling those prep school days. The guitar he played with the group was a rented Stella, which probably cost \$15. He rented it for several months at \$10 per. Within a year, he scraped together enough for a Harmony electric guitar and became a BMOC doing imitations of rock record hits. The big inclusions in his program came from hits by Chuck Berry, Elvis and the late Buddy Holly.

In his first year at Ohio State University, he got hold of a T-Bone Walker album. That put him on the country blues kick. Next came albums by B. B. King. Followed by albums of Jimmy Reed, John Lee Hooker and Big Bill Broonzy.



*"I love you baby but you gotta understand. When the Lord made me, he made a travellin' man." Neil lives what he writes. He's up tight and disbanded his group in favor of the rambling life.*

Jesse feels his own guitar, which is featured on his albums, is very important to his overall performance. He practices a lot on the instrument. After two years at Ohio State, majoring in music and literature, the show biz bug got to him.

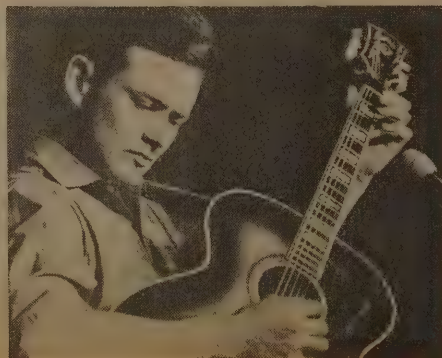
He debuted professionally at the Cellar Door, Washington. Since that time, he's been working the folk niter chain in the U. S. and Canada. He rides a motorcycle from job to job. His triumph took him from New York to a job in Virginia, 600 miles in all. His precious guitar goes by air freight.

When he talks about the future, his hazel eyes crinkle with pleasure. Jesse delights in singing and his recorded or live performances prove it.

We believe musicians like Jesse Colin Young, Fred Neil, Bob Dylan and others will be making a major contribution to the music you'll be hearing in the months ahead.

There are things happening in the little clubs around Greenwich Village that are very reminiscent of the club scene in Liverpool, England when the Beatles were starting out. In an upcoming issue we'll be giving you a full scale survey of the musical action in the Village. From all indications, this new music will be a major part of the sound of the 60's.

*"I sing country blues, bluegrass, folk and earthy Negro blues. I don't see any difference between blues and a mountain cat."*





# but don't call us Rock-Folk!" — say the BYRDS —

"Bob Dylan will create a genuine renaissance in pop music," say the Byrds, and they should know. Their very first record, Dylan's "Mr. Tambourine Man" made #1. For an encore, the Byrds did another Dylan ditty, "All I Really Want To Do."

"Dylan sets modern poetry to music. His songs aren't just typical boy/girl stuff. There are more things in life to be said and he says them better than anyone else."

Dylan digs the Byrds right back. The hairy quintet was appearing at Ciro's in Hollywood when Bob jumped in for a set. "He sang a couple of songs with us and played his harmonica," they recount, reverently.

The Byrds are turning a lot of other people on. Their fans range from the little pre-teen girls to the "older people" in their 30's and 40's. A West Coast poet wrote pages about them. "And we're attracting the folk and pre-folk beatniks--the generation of 4 or 5 years ago--have taken to us."

"What we're doing," add the Byrds, "is very big in England. 'Tambourine Man' is being played in Europe. When Derek Taylor (who used to be Brian Epstein's assistant) first heard the record, he thought it would be a hit."

The Byrds have combined some offbeat material with diverse elements of the

American and the British sound, packaged it in the currently fashionable costume of long hair and the dissimilar non-uniforms of the nonconformists and have become one of the most unique new groups on the scene today.

Their sound has evoked descriptions like "rousing, rhythmic... funky, soulful," "mellow, pleasant to the ear, soft, happy," "hot pop folk-flavored, dynamic," and "A choir of Beach Boys backed by a pretty train that goes oooooow in the night."

Leader/guitarist/banjoist Jim McGuinn, guitarists David Crosby and Gene Clark, mandolinist Chrill Hillman and drummer Mike Clark (no kin to Gene or that English drummer named Clark) came from various assorted folk rock and country scenes. For exact details, check our article in the September Hit Parader.

Their influences include Dylan of course (they've recorded 4 of his songs), the Beatles, Bill Monroe and his Blue Grass Boys, the Osborne Brothers, folk music, the blues, folkblues, Afro-Cuban sounds (they'd like to add a conga drum some day) ballads, jazz, South American music and "Byrd calls."

"We're taking something from everywhere to create a new music. We want to break the arbitrary delineations between different forms of music. We want to grow as far as we can."

"Don't call us a Rockfolk group. It's an awkward word. It dilutes the strength of pure rock. The folk scene is dead today. There's no bread in it except for a few people. The folk boom of two years ago was like a raft that too many people got onto."

The Byrds like to perform songs with "musicality, interesting sounds and harmonies, meaningful lyrics (not bad poetry), peace, love and joy."

Their hair, which prompted one critic to remark "At last there's an American group who can challenge the Rolling Stones as the world's ugliest singers," is easily explained by the fivesome: "It's actually a classic hairstyle. Men have been wearing long hair for centuries. Short hair is a much more recent innovation. Anyway, the little girls dig it."

And that's who really matters, isn't it?



**Their hair appeals to all the girls...Even mothers flip over their floppy locks!**





# SPENDING MONEY WITH THE SUPREMES

Pop music is very fashionable these days. Adults are dancing to it, some of the top news and fashion magazines have devoted pages and pages to sweeping, analytical, often inaccurate pictorial spreads on the phenomenon, and network TV stations are playing almost as much rock and roll as your local disc jockey does.

One reason the adult world now accepts teen music is the "new" image of the performers themselves. The grown-ups are finally discovering that the top recording stars aren't greasy, untalented morons who hang around on streetcorners or race their motorcycles through the city streets all day.

There are three young ladies in particular who have impressed everyone who's had the pleasure of seeing them perform. More than any other American singers, the Supremes have shown the world just how classy a pop music group can be.







Most articles about the elegant trio have concentrated on their fantastic success story.....their 5 (at this writing) consecutive # 1 million sellers, their hundred thousand dollar incomes (each), and their frequent appearance on the top TV shows (check your local paper for time and channel) and in fancy nightclubs, like New York's Copacabana (make your reservations early). But once Diana Ross, Mary Wilson and Florence Ballard step out of the spotlight, they're just three delightful, unspoiled, "regular" girls. The pictures on these pages show a side of the Supremes most people don't see. Away from the microphones and TV cameras, they could be any three girls who love to shop for pretty clothes.

If the Supremes keep turning out hit records for Motown the way they've been doing for the past year, and if they continue to wear clothes as sharp as they do now, they'll be the best dressed grandmothers in show business.



*SHOPPING WITH  
THE SUPREMES*



# RINGO'S PAINFUL CHILDHOOD

by Cheryl Hillman



## SCENES OF HIS YOUTH

1. HIS house, a "two up/two downer."
2. HIS street, Admiral Grove.
3. HIS first school, Saint Silas.

Ringo Starr is the only one of the Beatles to claim that he was educated at Butlins (holiday camps i.e.). It isn't TRUE of course, but Ringo didn't really spend much time at school in his younger days because he was in the hospital such a lot. By the time he had finished with hospitals it was also time for him to leave school.

To start at the beginning, though, he was born on the 7th July, 1940. He was christened Richard Starkey, and brought up in Dingle. Dingle is just about one of the toughest areas in Liverpool, and one of the poorest. Ringo's house was (and still is) a "two-up and two-downer" in a tiny street only seconds away from two public houses. On Saturday nights Ringo, lying in bed, could sometimes hear the commotion and singing as the pubs let out. He loved the district and the neighbours, and he played in the street (Admiral Grove is a play street, so only cars visiting the houses can enter it) with the other kids. Today when you walk into Ringo's street the noise hits you - the din of children and blaring radios. Most of the houses have ever-open doors as the children dart in and out of each others' houses.

When he was five years old he was sent to St. Silas school, which is just a few streets away from his own house. Apparently he didn't like school, but he wasn't really at St. Silas' long anyway. When he was six he got appendicitis and was rushed to the Liverpool Children's Hospital, where he was to spend years of his childhood. Complications set in and everybody thought that Ringo was going to die. He pulled through, but was kept in the hospital for four years.

Of course by this time he was too old to return to St. Silas school, so he went on to Dingle Vale Secondary Modern. Here life for Ringo followed much the same

course as for the other Beatles, except academically. He wasn't exactly brilliant at his lessons because he had spent so much time ill in the hospital, but he muddled through somehow. He got into mischief, of course. Every Monday morning his mother would give him five shillings to buy five tickets for a dinner in school every day. Ringo and his pals would tell their form teacher that they had their lunch at home, and come dinner hour they would nip round to the local fish and chip shop. They bought loaves of bread, broke them in half, ate the bread out of the middle, then stuffed chips into the nice hollow crust left. This is the Liverpool schoolboy variation of a "chip butty" and Ringo affirms that there is no more delicious meal than steaming chips in warm, hard crusty bread! Afterwards they would buy a few cigarettes and smoke them surreptitiously before returning to school for afternoon lessons.

When Ringo was fourteen he developed pleurisy, and spent the rest of his school-days back in Liverpool Children's Hospital. On coming out he entered Riversdale Technical College because at that time he wanted to be an engineer. He ended up as a drummer, though, as he had always liked music. For three years he was with Rory Storm and the Hurricanes. The drummer of the local (i. e. Liverpool) group The Detours, Nelson Boyd, remembers what he was like in those days. "He was a great drummer. He looked different then. He didn't have a Beatle haircut, and he used to have a beard. He didn't look at all like a Beatle then." He did three seasons at Butlins' Holiday Camps, where he claims he received his education! Later on Brian Epstein invited him to join the Beatles. He accepted, and, of course, you know the rest...

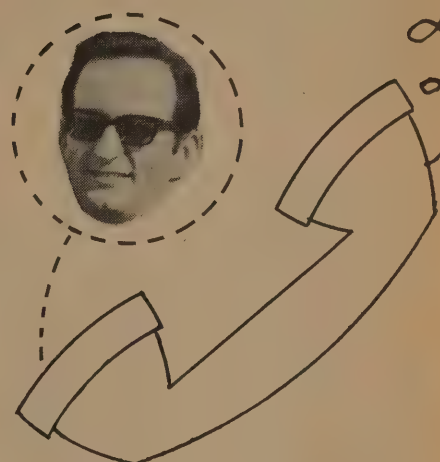






# “MY FRIENDS, the BEATLES”

by Long John Wade  
WDRS Hartford, Conn.



In this first of a series on my association with the Beatles I'm going to give you the substance of the most recent official telephone interview with one of the boys that I did for my station, WDRS. At the time I had just returned from a week's vacation in Nassau where the second Beatle motion picture location shots were being made. I had spent many hours during that week with the boys but I was on vacation and therefore didn't "take a picture" or shove a mike down anyone's throat. A few days after my return to Hartford, news wires carried a story about Ringo. A near tragedy had occurred during one of the shots. Ringo had been caught in a smoke bomb being used as a special effect for the film. He had been rushed back to his Hacienda at the Bal Moral Club and a doctor was summoned. Of course, Beatle fans everywhere were concerned so I decided a call was in order. When Ringo came on the phone this was our conversation:

Ringo: Johnny baby, how are you doing?

Wade: O. K. How are you?

Ringo: Fine thanks.

Wade: I heard you got gassed.

Ringo: Well, we did this bit with a smoke bomb, you know it sort of covered me and I couldn't get out of the smoke and I was sort of coughin' a bit.

Wade: What did the Doc say? That you're O. K.?

Ringo: Yeah, he said it's fine, it'll clear up. You know it's just caught in your lungs a bit, but if you keep breathin' it will go away.

Wade: Very good. I'm glad to hear that.

Ringo: So am I.

Wade: Have you gotten a tan yet?

Ringo: No, well we're not allowed, you know. I'm sort of tanned on my feet and hands. That's for continuity. So all of a sudden we're in England and we'd be brown, so we've got to be white all the way through.

Wade: In the motion picture, you've got this big red ring that you wear. Does this have something to do with the movie's plot?

Ringo: It's the cause of all the trouble. You see, cause there's all these people trying to take this ring off me. And the film is sort of basically a chase and the chase is up to me and this ring. But I don't want to say any more, or it will spoil it.

Wade: Plans are being made I know to film the third Beatle pic. It's a western and much of the shooting will be done in Spain. Right?

Ringo: Yes, we'll ride horses and the whole thing.

Wade: Are you going to be a goodie or a baddy?

Ringo: Well, I think we have to be goodies. You know, for the image but we may be baddy-goodies. I like the baddys best anyway. I wish I was a baddy. They're the best, you know.

Wade: Of course, all the fans are sending me cards urging me to wish you and Maureen all the best. Some are asking about a wedding ring. You already wear 4 rings, right?

Ringo: Yes, but one of these was my grandfather's wedding band. And I always said if I got married I'd just change the ring from one hand to the other. It used to be on the right hand, and I changed it over to the left.

Wade: So it's still two and two on each hand.

Ringo: Two, two and two!

Wade: (Chuckle...chortle) Where are the other boys now?

Ringo: John and George have gone out and Paul's sort of lying down. He's got a bit of a headache. And I'm sort of just sittin' around with Brandon DeWilde. He's showing me a few cords on the guitar. I'd like to ask you a question, John?

Wade: Shoot, Ringo.

Ringo: Did you enjoy your holiday in Nassau?

Wade: Well, I got a cold. But it was well worth it. Looking forward to seeing you when neither of us are working.

Ringo: Oh, there will be plenty of time for that. Say hello to the fans in America,

will you? Tell them to stay just as lovely when we return.

Wade: And they were great the last tour, weren't they?

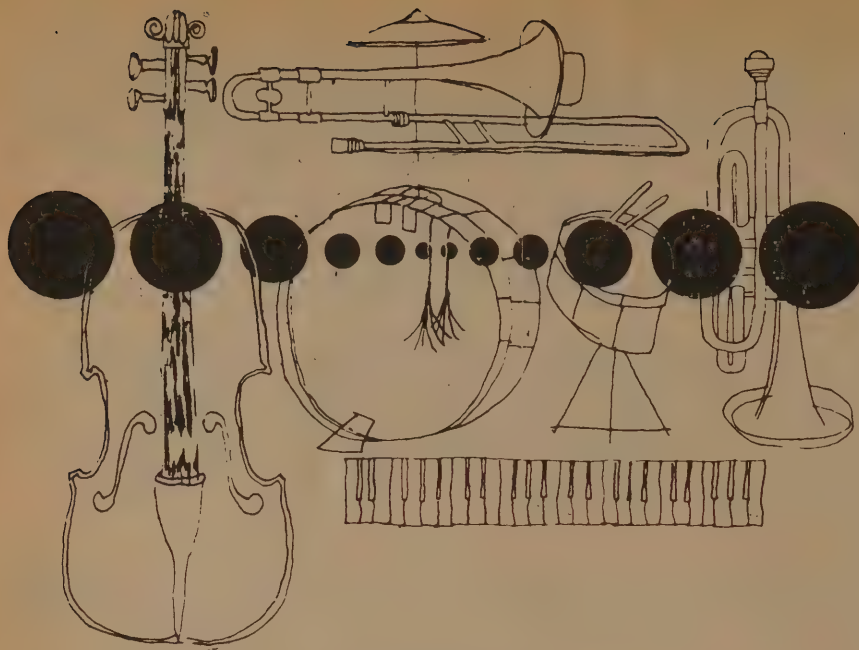
Ringo: Marvelous.

Wade: I'll be looking forward to seeing you in August, Ringo.

Ringo: Same here John, Bye.

Talking with Ringo is great except when I get my phone bill. One short flash to end off this first in my series on the Beatles. My brother, Don, visited with the boys when they were filming last spring in Australia. In talking with some members of the cast he was told there is a possibility that the Beatles may do some of the location shooting for picture number three next fall here in America. I hate to lower myself to hearsay but since it is not one of those vicious unfounded rumors that so many of the American "fan" mags print unjustly I thought I'd let it slip. For all the Beatle fans including myself this is certainly a happy rumor. The best kind of gossip. See ya in six weeks with more reminiscences on my buddies and yours, the Beatles.





# MUSIC

## FOLK MUSIC

Folk music is returning but it has a new look. It's amplified, it's long hair, it's *Dylan* and the *Byrds* and it's rock and roll. We attended the New York Folk Festival and witnessed the sell-out, enthusiastic audience there to see names like *Mose Allison*, *Chuck Berry*, *Muddy Waters*, *Johnny Cash* and the *New Lost City Ramblers*. Plans are already underway for a three day repeat next year at Shea Stadium. *Judy Collins* along with the *Tarriers* left for a series of concerts in Poland and Russia. *Marianne Faithful* and *Donovan* are part of the new British interest in folk music. *Elektra Records* had some great white blues talent. Most notable is an LP we just got around to hearing called "Blues, Rags and Hollers". *Howie* flew in from Kansas City recently and said Hi to somebody he knew in New York. *Lesley Gore* bought a guitar two months ago. *Joan Baez* led a march through central London demonstrating against American policy in Viet Nam. (You've got a nice voice Joan, but get lost). *Donovan* joined her at a rally in his house. They had fun singing and laughing and protesting and ate some potato chips.

## POPULAR MUSIC

For a taste of the Memphis sound at its best try *Willie Mitchell-It's Dance Time/Hi*. Mitchell is the man responsible for "Twine Time," a while back hit. American singers have returned to the top of the charts in England. Recently *The Everly Bros.* were No. 1, *Elvis* No. 3, *Shirley Ellis* No. 4, *Roger Miller* No. 20, *Connie Francis* No. 22, *Johnny Cash* No. 25, *Gene Pitney* No. 26, *Jim Reeves* No. 29, *Beachboys* No. 30. *Chad & Jeremy* are in the middle of a law suit between World Artists Records, who claim loss of the duo's services to Columbia, and Columbia who counter-sued for money due on record royalties while the duo was with World Artists. *Elvis Presley* donated a check for \$50,000 to the Motion Picture Relief Fund. *Righteous Brother Bill Medley* is the proud papa of a new son. *The Beatles* were honored by their Queen recently when she made them "Members of the Empire". The Conference of Personal Managers presented both its annual Man of the Year and Entertainer of the Year Awards to *Frank Sinatra*. *Louise Harrison Caldwell*, sister of Beatle George, has an album out in which she tells "All About The Beatles." *Herman's Hermits* are set to film two numbers for a guest role in "Girl Crazy" starring *Connie Francis*. *Bob Dylan*, who has taken giant strides in both British and American popularity returned to New York after his hospitalization in London. He says he will not make anymore British dates this year. We'll be hearing a lot more from him record-wise. *Johnny Rivers* recently finished a long stint in New York at the Copacabana. Johnny also does the theme song, "Secret Agent Man," for a new TV show called "Secret Agent." *Earl Van Dyke*, the organist whose band accompanies members of the Motortown Review, has an album called "The Motown Sound" on Motown. It features big band versions of hits by Marvin Gaye, the Supremes, etc. The best example of instrumental soul we've heard to date. Buy it.

BOB DYLAN



MARIANNE FAITHFUL



JOHNNY RIVERS



EARL VAN DYKE





# SPOTLIGHT

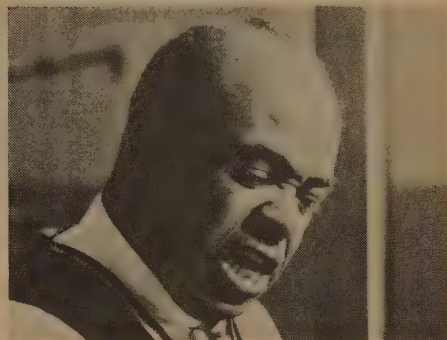
## JAZZ AND BLUES

*Sonny Boy Williamson*, the harmonica playing idol of British R & B groups died on May 24th. He was in his middle 70's. *Earl Hines* yesterday (the Grand Terrace Band/RCA Victor) and today (The Real Earl Hines/Focus) will undoubtedly be called two of the greatest recordings of the year. Put them on your "must" list if you're a piano addict. Although *Bobby Bland* puts it down much better, *We're Gonna Make It/Checker* by *Little Milton* offers some good listening. *The Wizardry of Oz Smith/Capitol*, features a great new blues voice. Words such as deep, rich and hypnotic fail to do the beauty of his voice any justice. His rendition of "Magnolia Tree" will leave you breathless. *Thad Jones* is on trumpet and there's some great country guitar. Anybody who thinks *Wild Bill Davis* plays "soap box opera" organ should pick up his new LP, *Free, Frantic and Funky/RCA Victor*. The album's title is an understatement. The entire catalogue of defunct *Riverside Records* is now back in action under the name of *Orpheum Productions*. *Duke Ellington* wrote "The Golden Broom and the Green Apple" and combined his orchestra with the New York Philharmonic Orchestra to perform it at the Lincoln Center. The *Count Basie* band is touring the country with *Frank Sinatra* as vocalist. *Ella Fitzgerald* is just plain tired after all those years on the road. She almost collapsed recently in Europe and announced she is not going to abuse her talent any longer. Ella will probably cut down on her personal appearances. The Southwest German Radio Network declared July *Louis Armstrong* month in celebration of his 65th birthday on July 4th. All 27 stations featured his music.

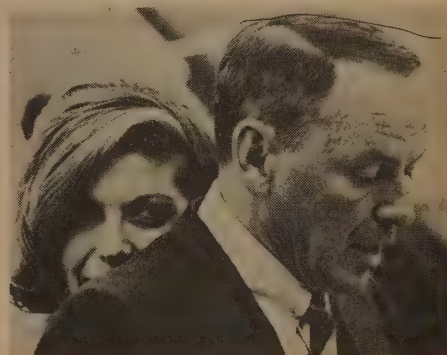
## COUNTRY MUSIC

Singer *Ira Lonnie Louvin*, one of the famous Louvin Brothers, was one of six killed in an automobile accident in north-central Missouri. *The Stoneham Family* appeared on ABC-TV's "Shindig" recently. *Johnny Cash*, *June Carter* and *Bill Monroe & The Bluegrass Boys* appeared at the New York Folk Festival in June. *Jack McFadden*, who handles *Buck Owens* has gotten together with *Buck* to open a new agency out in California called *OMAC Artists Corp.* *Jimmy Dean*, while appearing in San Antonio for a show with *Molly Bee* and *Rusty & Doug*, was made an Admiral in the Texas Navy by Governor Connally. *Dottie West* recently received a Grammy Award for the "best country performance by a female artist." Plans are being made to send *Wilma Lee* and *Stoney Cooper* to Australia for an extended tour in the fall. Recently, *Stonewall Jackson* set a new attendance record at Elicker's Grove Park, near York, Pa. Keep your eye open for the excellent COUNTRY SONG ROUNDUP ANNUAL due on sale early in October. *Dave Dudley and His Road Runners*, in the future, will be appearing in Indiana and then New England. *Carl Belew*, along with *Ferlin Husky* and *Kitty Wells* recently appeared in Phoenix, Arizona to play an auditorium date. *Dottie Mae* joins *Harvey Reynolds* on the flip side of his instrumental "Reynolds Waltz" to do a vocal on "Frankie and Johnnie." *Slim Whitman* was invited to a return-visit tour of South Africa in the spring of '66. *Sonny James*, who was recently presented with the key to the city of Clearwater, Fla. by the town's Fraternal Order of Police, completed a tour with *Hank Williams, Jr.* and *Del Reeves* up in the northlands of Nova Scotia and New Brunswick.

### WILD BILL DAVIS



### FRANK SINATRA



### LOUVIN BROTHERS



### DOTTIE WEST





Carl Gardner of  
THE COASTERS



## "things go better with COKE"

If that voice blasting out from your radio singing "Things go better with Coca-Cola" sounds familiar, don't do a double take. It really is the Four Seasons or Johnny Rivers or Jan & Dean or any one of a dozen top recording stars. It's all part of a recent campaign by the Coca-Cola company to blend their familiar jingle with the rest of the music on pop radio stations.

Frank Valli of  
THE 4 SEASONS



Surveys show that while teens watch TV, read magazines, and look at newspapers, radio is their primary source of entertainment and information. Today, the average teenager spends eighteen hours a week — 40% of his non-sleeping, non-school time, listening to radio. It forms a background for much of their social activity. An adaption of the already proven "Things Go Better With Coke" jingle was chosen to be the primary means of communication and radio was the dominant medium.

To gain full advantage of consumer identification the company employed the talents of singers who are "with it". The first group to record the jingle in swinging rock 'n' roll tempo was the Shirelles, a

talented trio of New Jersey High School girls whose voices have blended in such successful recordings as "Will You Love Me Tomorrow?" and "Soldier Boy".

Jan & Dean, two young men from the West Coast who typify the hot rod and surfing sound, recorded the jingle after adding lyrics and jargon with a special slant to teenagers. This technique had also been used by the Shirelles in their own distinctive style. D. J.'s across the country echo delighted approval of "spots" that blended so well with their pop music programming.

Perhaps the greatest "catches", in terms of teen popularity, came when the company signed Roy Orbison, the top male

vocalist in the country, and the perennial favorites, the Four Seasons. Orbison is as popular today as Elvis was five years ago.

Other singers soon to be heard include the Coasters, who are still remembered for their hits like "Charlie Brown", "Searchin'" and "Yakety Yak", The Supremes, Petula Clark, Freddie & The Dreamers, Wayne Fontana and Tom Jones.

These young people are now singing the commercials for Coca-Cola to teens across the country in their own special idiom. The commercials are good. So good, in fact, that at least one enthusiastic teen has requested that the commercials be put into juke boxes so she can play them after school.

*First to swing the pleasures of pop with pop were the Shirelles, next was Jan and Dean. Then followed Roy Orbison and many others including The Coasters and the Four Seasons shown here.*





## AN EVENING WITH ERIC AND MICK

{Continued from page 11}

Somewhere along the way, Eric had joined up with some friends; older, well-to-do New Yorkers. (A blonde, her husband and a sleepy looking chap with a mustache). We went with Eric in his friend's car, driven by the chap. Jagger and the others took a taxi. Eric talked about a comical news conference the Animals had yesterday. "They asked us 'who's responsible for juvenile delinquency,' we said 'it's the kids.' And then they asked 'do you think your music contributes to delinquency' and we said 'Now it's Glen Miller, Tex Beneke—those guys'." "Oh that's marvelous" the blonde squealed from the front seat. "Did you see the article on rock 'n' roll in Time magazine?" said Eric. "It was a real joke. They accused Chuck Berry of cashing in on the teen sound, then they said he got bumped for escorting a young Apache girl over a state border."

"Got what?" said the blonde.

"Bumped" said Eric.

"What's it mean?" said she.

"Arrested" said he.

"Oh that's positively charming, I must remember that." (The pop art set is now embracing rock & roll. It's part of the mystique and very "in".)

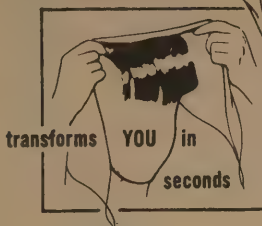
"For Miss Caulker," the flip side of Eric's "Bring It On Home To Me," is the finest slow blues to come out of England thus far and I mentioned it to Eric. "Miss Caulker," he said, "is my girl back in England. The song is for her. Alan Price, our pianist on that, did a great job. I'm sorry he left. Got a big head—doctor's orders—or something like that. Our new organ player is a much better musician but he can't play blues like Price."

When we arrived at the club, Jagger and the rest were waiting outside. A few girls who were watching the party, trotted over and with accusing fingers, said, "You're Mick Jagger and Eric Burdon." Eric said "We're Chad & Jeremy." The girls lunged with puckered lips and Mick took the assault bending forward under the weight of arms choking him to death. All through the attack, Mick held the hand of his girl. He waited till they were finished then turned and walked into the club.

Our entire party prepared to sit at the same table directly in front of the bandstand. Brookmyer and Terry were waiting a blues to the delight of Burdon. The waiter came and took our orders.

{Continued on page 45}

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If Carole Shelyne's dance teacher hadn't missed a class one day, Carole might never have become the famous dancing girl with the horn-rimmed glasses on Shindig.

About a year ago, the peppy blonde was a student of UCLA. She had eyes to be an actress, especially in musical comedies, and dancing lessons were part of her training. The substitute teacher that momentous day was Andre Tayir. Andre asked Carole to audition for a new TV show he was working on.

She refused. "I want to be an actress," she told him.

Andre convinced her to try anyway. "For two months," recalls Carole with



*Lovely Carole of the long limbs found time in her busy singing/acting/dancing schedule to talk to "The Boy With The Horn Rimmed Glasses", Don.*



amazement, "a thousand dancers auditioned. Some had studied ballet and jazz dancing for 10 years. I was one of the girls they picked.

"The producer of the show, Jack Good, had heard I was a good musical comedy type. He asked me to wear a pair of glasses on the show."

"Which show, Mr. Good?," she asked.

"All of them."

"What for?"

"I'm going to make you a star," said Good.

Carole figured she'd do 5 shows take the money and split. "I didn't think a rock 'n' roll show would go on TV."

By the third program, the mail pour-

ing into ABC-TV proved that Shindig was a whopping success and Carole Shelyne was indeed a star.

"Some letters contained marriage proposals, but most were from girls who wore glasses. Many said, 'I look just like you. If you ever leave, I could be your replacement.'"

"But I plan to stay with Shindig. They take pride in me."

Those letter writers who think being a Shindig dancer is a soft racket might become fatigued just reading Carole's schedule.

"The dancers start rehearsing at 10 o'clock Sunday morning...so there goes your Saturday night. We rehearse until 5 Sunday afternoon.

"Everyday until Wednesday we practice for six, seven or eight hours. We do between 8 to 18 numbers in the show.

"The producers work with each of the artists as individuals, and we're right in there dancing behind them.

"On Tuesday and Wednesday we overdub some of the soundtrack.

"Wednesday is a 9 a.m. to 6 or 9 pm session.

"Thursday from 9 to noon we work out the camera blocking. After lunch there's a run-through of the show.

"At 5pm we start taping during the dress rehearsal.

"The final run-through begins at 7:30 and lasts until 10 or 10:30. Most of the audience poops out along the way.

"When I sang my song 'The Girl With The Horn-Rimmed Glasses' it was 10:30 and the whole audience had gone home."

About that song....Everyone kept telling Carole to make a record. "So I talked myself into it. My cousin, Stan Ross is an independent producer with Goldstar Records. I recorded 'The Girl With The Horn-Rimmed Glasses,' which Liberty released.

"My trip to New York to promote the record is a vacation for me."

But how does Carole relax? She goes dancing. "Even on Thursday, after the Shindig taping I'm out dancing till 3 or 4 a.m."

Carole can do more than dance. The acting bug bit her after a summer stock appearance with Betty Hutton in "Annie Get Your Gun" and since then she's been on "Mr. Novak" and starred as Joan of Arc in an 'Actors' Theatre' production. She's also done a Clearasil TV commercial and several panel shows.

Her weekly Shindig appearances give Carole an opportunity to try variations in the character of the dancing girl with the glassless glasses. "I'm always trying new bits. Sometimes people say I get too cute, other times too cold. Basically, I see the girl with the glasses as an intelligent but rambunctious and vivacious teenager."

If you add talent, ambition and beauty, the description could easily fit Carole Shelyne.





## AN EVENING WITH ERIC AND MICK

{Continued from page 43}

Jagger has a nervous habit of switching his weight from foot to foot, and pushing the hair out of his eyes with a sweep of his hand. He directed most of his conversation to Eric but his eyes occasionally darted to each member of the party to see if he was holding their interest. He is also a chain smoker, but this might have been due to his girl who kept lighting up two cigarettes at a time and passing one on to Mick. He is basically a shy person but when he gets carried away with his own conversation his gesticulating can be compared to his onstage attempts at dancing.

Jagger hunched over the table, resting on his arms, talking through the music. He and Eric traded wild stories about their tours. When Eric talks he becomes a movie director. He throws in sound effects and his hands do the things he's talking about. He puts on the accent of a southern cop slapping his belly - he illustrates a fight between members of the Kinks and the drummer whangs somebody with his high hat cymbal - he describes an incident in Texas; he saw a jeep driving way in the distance on a desert horizon. It stops. Two men get out and start firing rifles. A bullet whines past his ear.

The waiter came with the drinks and passed them out. "Vodka and orange juice for the young lady." Mick thought the waiter meant him and blushed a bit, but his girl got the drink. Mick talked about the time the Stones went back to their motel after a show. They decided to go for a swim in the pool. Suddenly the cops arrived and said "Where are they?" "Where are who?" said the Stones. Someone reported that girls were swimming in topless bathing suits.

Chas of the Animals was criticizing Joe Tex's performance at the Paramount. "He had a bloody nerve going on at all. He sang off key and the band didn't even play together."

Eric talked about a blues package with Joe Turner and Ben Webster that just left England. The chap spoke his only words all evening, "How is Joe. Is he still shouting well?" Eric said, "He's great." Chap said "That's nice."

We left for an uptown club called "The Copper Rail." A cop ran over for autographs as the heroes piled into their car. We took a cab and got to the club first. It's a hangout for musicians. The club's specialty is ribs, chicken and black eyed peas and a juke box that pumps out Jimmy Smith, Horace Silver, Solomon Burke, etc. Eric is at home here. The people

are warm. There is a lot of laughter. Eric walks in, everybody greets him. Chas and Dave mingle with the crowd, shaking hands, talking music and their up-coming tour of the south. Mick and his chick talk in a corner. (He's ticked off at our picture taking. Can't blame him. It's probably one of his few nights off.) The blonde spots us. "Oh you're still here," she says (We're cutting in on her time.) That trio feels uncomfortable in the warm atmosphere of the club. Eric gets a big kick when he discovers that Solomon Burke sings Bob Dylan's "Maggie's Farm." He sticks by the juke box and plays records that haven't been released yet in England.

Eric told me of his admiration for Jack Kerouac. "It takes a great deal of insight to write the way Kerouac does," he said. It's part of Eric's romance with America but he would still rather live in England.

He wants to make a movie when he gets the time and money. "All you need is a crew and a camera and some film. I want to act in it and do the music and maybe direct it. I want to write the story too. It'll start off with an African native girl walking on a dirt road through the jungle. She is carrying a baby. Suddenly two mercenary soldiers jump out of the bushes and shoot her. They pump a few extra bullets into her. Then a photographer appears and takes some pictures of the job. The soldiers are working for him. They walk off and leave the body and crying baby lying in the road."

Eric wants to write a book too. It will be about his American adventures, mostly in the south. He'll probably carry out his plans someday.



Glad to have made your acquaintance Eric. Haven't met anyone in the business yet who has as much sincerity and enthusiasm. Hope to hear from you soon.

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# CAREERS IN MUSIC

## PART 4 MANAGEMENT

If you possess a flair for creative showmanship, the business acumen of a Wall Street financier, and the ability to comprehend and guide the various functions of several dozen widespread enterprises, you might enjoy the behind-the-scenes job of managing a singer or a group.

A cosmopolite who is erudite and witty, and wears a close-cropped beard with distinction, Frank Werber was a San Franciscan by choice when his path crossed that of three young men singing in a Stanford University off-campus student drinking spa.

Frank's almost "fanatical" desire for perfection brought about the group's gigantic success, and involvement in and supervision of all their diverse activities. Under his guidance, not only has the Trio grown artistically in stature, but their show business earnings have been carefully invested in a myriad of enterprises.

Frank Werber's real life story contains many suspenseful elements and seeds that somehow foretell the unrivaled success he

today enjoys. Born in Cologne, Germany, he arrived in the United States in 1941, after having lived in most of the countries of Europe and spending one year under the tension of life in a concentration camp. His escape to freedom is a story stranger than fiction itself...one that has yet to be told. Immediately after Frank graduated from high school he joined the Navy, served as an aviation photographer and later as a midshipman. After the war he attended the American Academy of Art in Chicago and the University of Colorado. Perhaps as a result of his experiences as a refugee, combined with the perverse impatience of most veterans, Frank became restless and soon was on the move again working in a variety of unrelated occupations as commercial artist, gold miner, cab driver, horse rancher, ski lift operator, construction worker and press photographer.

San Francisco, which first stirred his imagination during his service stint, beckoned to him again. Only this time when he arrived, his total resources amounted to a



*Frank Werber, (the one with the beard) met the boys who were to become world famous as the Kingston Trio in an off campus spa in California. Now he manages them carefully, skillfully and successfully.*





After signing the unknown trio to a contract, Mr. Weber rehearsed the group, blueprinting every move and detail always evaluating, adjusting and perfecting.

mere fifteen cents. After a few months of a hand to mouth existence, he unexpectedly met San Francisco bon vivant, "Enrico," and found himself involved in the night club business. He was soon busy not only in building and managing the now famous Hungry i, but through his public relations efforts, he was instrumental in nationalizing its image. After serving an interesting four year apprenticeship, Frank looked for greener pastures. So he opened his own public relations office.

Soon thereafter, he happened upon a group of young college students whose main occupation and therapy seemed to revolve about singing for the sheer enjoyment of entertaining themselves, and anyone who happened to be about. He signed them to a management contract. Then, in quest of perfection, he rehearsed the group over and over and over. Frank blueprinted every movement, every detail. Each session was evaluated. The act adjusted, changes made. And soon, the Kingston Trio was signed to a month long engagement at the Purple Onion in San Francisco. They stayed nine months, and through hard work and continuous checking and guidance, they emerged a unique and sophisticated act, ready and destined to explode into national prominence with the advent of "Tom Dooley".

The ensuing success of the Kingston Trio is history now, but it is interesting to note that the management of their affairs from inception has been the reason significant to their overwhelming success and achievement of economic freedom.

Today, guided by the extremely competent advice of the Trio's legal and financial counsels, Frank heads up a vast empire of business enterprises in which the Trio is involved—a network of interests whose headquarters are two entire floors in a San Francisco office building, the Columbus Tower, which they own. Kingston Trio, Inc., managed exclusively by Frank Werber, is a multi-million dollar business encompassing such activities as artist management, the production and presentation of new recording talent, record promotion, recording studio management, real estate and land development, restaurant and night club supervision, control of publishing companies, sale and distribution of sheet music and songbooks, television and all personal appearances, as well as the production of new shows, plus many other equally diversified domestic and international fiduciary responsibilities that require a variety of specific controls as well as specific verbal, computational and mechanical skills.

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## "I FOLLOW THE ROLLING STONES"

{Continued from page 13}

once more, Pat and I took turns having our picture taken with Mick. Actually, we were playing the adoring fan bit to the hilt, but we were enjoying every minute of it! And when Mick took the notion to put his arm around me for the picture, it was just too, too much! Keith was last and he didn't come out till just as they were to leave... he was in a quiet sort of mood, not really allowing for visitors, but he was kind nonetheless, giving us his autograph and letting us have our picture taken with him. Keith is tremendously handsome in person and in ways seems older than his 20 years. Most people I talked to said it is Keith they'd like to snare into a conversation, but how much he talks depends pretty much on how comfortable he is around different people I think.

We saw them onto the elevator, then went and looked through their rooms... Pat took a picture of Keith's room and I took one of Brian's room...they are as messy as magazines say, with things draped everywhere, including the floor. (It reminded me greatly of my own room!) But then what guest bothers to clean up a hotel room? Ours was so cluttered with suitcases, guitars and a few hundred pictures of the Stones, we were embarrassed each time the maid came in to clean up. Anyway, we sorted out a few souvenirs...we split up a box of rum-filled candy found in Brian's room. There were some sketches by fans, sent up to them, that we found, and two, one of Charlie and one of Brian, I took with me. I also found a guitar pick on the nightstand in Brian's room which I slipped into my wallet, next to a picture of the Stones. We didn't stoop to lifting the usual items, sheets, pillowcases, towels and the like, however, Pat did find a pair of swim trunks in the suite where Keith's room was and I did find a pair of socks under the bed of one Mr. Jones, sooo! We said our farewells and Pat and Carol left for Milwaukee; 24 hours later I left for San Bernardino and concert No. 2.

Because I'd heard how two earlier concerts by the Stones had been well received at San Bernardino, I was especially pleased to be there. With other girls, I waited outside Swing Auditorium for eight hours, until the Stones had arrived and been rushed inside. They usually arrive well after a concert has started, often only half an hour or so before they are due onstage themselves. As soon as the curtain comes down they leave immediately, to avoid being caught up in a crush of fans. Sitting on the front row and able to hear them singing, I enjoyed the concert so much I only took about four pictures; it was a grand audience and just one or two girls tried to charge the stage.

After the concert I went to the bus station to go into L. A. but my bus left early and the bus station closed, so there I was at 1 in the morning, stranded! For the first time ever in all my travels seeing the Stones. Taxi fare to L. A. was \$35 so I called the police and shouted something to the effect of HELP! They sent a patrol car for me and I went to the police station; then shortly before 5 A. M. they drove me back to the bus station. It kind of put my adventurous spirit, not to mention my sense of humor, to quite a test!

By the time I reached L. A. I was exhausted from no sleep but I went to the Stones' hotel anyway. They were in indi-

vidual bungalows and I sat outside on the patio from where Mick and Keith were, for six hours. Two girls were there and we talked and one girl told me how she would go up to the door, lay down and place a small mirror under the door, tilting it so that she could see the room inside! I didn't believe her until she showed me, but looking under Keith's door, and I looked too just to see and sure enough, parts of the room, fragments of furniture, all upside down, not much but something...like an invasion of privacy! Actually you couldn't see very much but if anyone saw you it could prove most embarrassing!

At the Long Beach Arena later that afternoon I again sat on the first row, but this time to the side of the stage and quite a distance away. By the time the Stones came onstage the audience was more than ready for them. Things really began jumping when a girl managed to slip through the police lines on the second level of the arena and drape a huge British flag across the railing behind the Stones...even though both girl and flag were carted unceremoniously off within seconds, it had a distinct effect on the audience. Kids ran for the stage, not just a few, more like the whole house. When I looked back at the Stones I saw a girl dangling from the railing, hanging on with one hand. Before police reached her she fell to the stage, but, fortunately, she missed Charlie. Other girls succeeded in reaching the stage and one threw her arms around Mick...I thought perhaps we were going to lose him but he went right on singing, which goes to prove you can get used to anything. They cut their last number and left the stage but the kids were already running out through most of the exits.

Outside, there had been a security leak and the Stones were trapped in their car by a huge mob of fans. It developed into a slight riot and at one point two policemen were perched on the roof of the car, trying to bat away the kids, and inside the Stones were holding the roof up with their hands to try and prevent it from caving in on them! As in any mob, people were crushed, trampled and so on and half a dozen or more kids went to the hospital before they went home. The Stones got out of it, a little frayed around the edges I imagine, but each of them still in one piece.

The next day they had a concert in San Diego but I wasn't able to go to that one. The rest of the week they were in L. A. and they taped interviews and two local beat shows; one, HOLLYWOOD A GO GO, they did with one of their all time idols, Chuck Berry. On the 20th of May they taped ABC's SHINDIG for showing the following week and the next evening they were in San Jose for a concert. I was there too!

There, thanks to newspapers, whom I'd written in desperation when I failed to see the Stones in Long Beach and San Bernardino, and the promoter, Paul Catalana, I spent the afternoon at the auditorium watching rehearsals of groups to be on before the Stones. Run off by police at 7 and in the audience at 8, I searched for the promoter and when I saw him at the edge of the stage I ran up to see him. A policeman was escorting me away when one of the ushers saw the promoter signal me an O. K.; she grabbed me from the policeman and hustled me up the steps and behind the curtain. Mr. Catalana wrote me out a blessed pass and I stood around watching the few people who were backstage.

Just before 10 the Stones arrived and I thought I saw all of them walk into the dressing room so I went and stood outside the door...when Keith came bounding out and nearly ran me down I moved back a few feet. I must have been seeing things for hardly any of them were in the dressing room. Bill came by and I mentioned to him

{Continued on page 58}





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## ACROSS

- 1 One of My Three Sons  
5 --- Martin, singer  
9 Boy's hat  
12 Greedy  
13 Perry Mason author  
14 Japanese sash  
15 Minister to  
16 The Four ---  
18 Present  
20 Implements  
21 Opposite of winner  
23 --- Parker, actor  
25 Likely  
26 --- Fitzgerald, singer  
28 Narrow board  
32 River (Sp.)  
33 Drench  
35 Gold (Sp.)  
36 Lairs  
38 Fruit skin  
39 The --- From U.N.C.L.E.  
40 Large monkeys

- 42 --- Darin, singer  
44 Tennessee --- Ford  
47 --- Williams, comedienne  
48 The --- Singers  
51 Pull  
54 TV commercials  
55 Paradise  
56 --- Adams, singer  
57 Sandra ---  
58 Talk noisily  
59 Capital of Italy

## DOWN

- 1 Small rug  
2 --- Got A Secret  
3 The --- Trio  
4 --- Fisher, singer  
5 Skillful  
6 Make mistakes  
7 Malt beverage  
8 Bird homes  
9 Perry ---, singer  
10 Son of Adam  
11 Metal fasteners  
17 Son in Bonanza

- 19 --- MacMurray, actor  
21 Shortening  
22 Andy Griffith's "son"  
23 Air vents  
24 Comfort  
27 Gallop easily  
29 Guy --, bandleader  
30 Native of Arabia  
31 --- Bennett, singer  
34 Place of Napoleon's exile  
37 Spoken  
41 --- and Gordon  
43 Command  
44 Mild oath  
45 Went by train  
46 Snout  
47 Penny  
49 --- Lupino  
50 Former boys  
52 Point a gun  
53 Tiny

ANSWER ON PAGE 60



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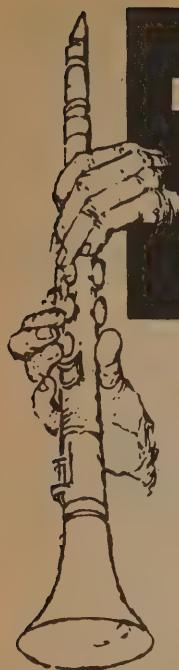
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by Jim Delehant

## KING CURTIS

King Curtis is a musician who is not content to remain in the background. Recording on his own, the multi-talented performer has explored many areas.

Curtis was an innovator in the recently popular country and western vernacular. He had recorded country and western music with a rhythm and blues flavor even before the release of the Ray Charles C & W album. The sounds of country and western music are part of his musical roots. As a boy in Texas, where his father was a church guitarist, Curtis listened to the Grand Ole Opry on the radio at 9 o'clock every Saturday night. He remembers hearing Flatt and Scruggs, Ernest Tubb and others. In the early part of 1961 he played with Lester Flatt and Earl Scruggs on the CBS-TV Special "Folksound USA". He has had the experience of working with other western bands as well.

Curtis has recorded with many of the leading jazz musicians. A few years ago, when most jazzmen were in the Soul bag, the robust, emotional sound of King Curtis' tenor saxophone was among the most authentic being heard.

Laying his saxophone aside temporarily, Curtis has even cut two albums as a vocalist. At the finale of a recent show at the Apollo Theatre all the performers united on the stage. Each of them sang a chorus of the closing number. Curtis sounded more musical and free of vocal gimmicks than any of the vocalists on the bill.



*One of today's greatest sax-men, the King can sing better than most featured vocalists, putters with electronics and constantly studies, experiments and improves.*

Explaining his versatility, Curtis says, "You can extend yourself and get something out of all forms of music."

He is a perceptive observer of the contemporary musical scene with opinions that are as eloquent and straightforward as his saxophone playing.

"The Twist was only a new name for rock and roll, and before Alan Freed coined that term the music was known as rhythm and blues," says Curtis. "All someone has to do now is come up with a new name and we'll have another new craze."

"Gospel music was too far-fetched to be a long-run success. It was based on sacred music. Gospel music is like rhythm and blues. The audience for it is the colored people and those who understand the blues. The Negro could not condone what some have called a "mockery" of their church music. Some of the more commercially-minded condoned it, but there was a split, confusion, and it died out."

An inquiry about the Bossa Nova drew this response: "The fads will never last as long as rhythm and blues and jazz. That music is part of the Negro heritage. It will never die. Latin music also has its heritage. Someday it will probably fade out as a jazz influence. But it will always exist among its own people."

His opinion of what many jazzmen are doing today is concise and to the point. Curtis believes they "fillbuster" too much. "The impact of their idea gets lost." The ideas of several personal favorites have figured into King's work

however. Most prominent are Charles Brown, B. B. King, Louis Jordan, Gene Ammons and Lester Young.

He sees many changes in the area of rhythm and blues and rock and roll: "The authentic sound of the guitar and saxophone have been embellished and often doctored up more than ever. But much of this experimentation results in new and unusual sounds.

"The use of string background has increased. Some blues writers are good at writing for strings," he said. "But a string orchestra gives the no-talent people more to lean on."

He likes to experiment with professional-quality tape recorders to produce unusual and interesting effects. He makes musical "autopsies" of records, breaking down their component sounds and analyzing them. His ability in amateur electronics has enabled him to rig up his own portable echo chamber.

Curtis recently began to play an unusual instrument, the Saxtello. It resembles an alto sax with a shrunken bell and it produces a high pitched sound similar to that of a soprano saxophone. A friend of his who owns a music store acquired the unique horn at an auction and saved it for Curtis. The instrument is over 50 years old and is reportedly the only one of its kind in existence. Curtis often plays the Saxtello into his echo chamber. The reverberating, shimmering tones produced are strange and impressive. The final lingering note, particularly when Curtis is playing a ballad, seems to glide off into infinity.



## •(SUCH AN) EASY QUESTION

(As recorded by Elvis Presley/  
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WINFIELD SCOTT

Do you or don't you love me  
Such an easy question  
Why can't I get an answer  
Tell me will you or won't you take me  
Such an easy question  
Why can't I get an answer.

All you do is give a sigh  
And beat around the bush  
Can it be that you're too shy  
To give yourself a little push.

Can you or can't you love me  
It's such an easy question  
Why can't I get an answer.

Well all you do is give a sigh  
And beat around the bush  
Can it be that you're too shy  
To give yourself a little push.

Can you or can't you love me  
It's such an easy question  
Why can't I get an answer  
Yes such an easy answer to such  
an easy question  
Why can't I get an answer.

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## •(SAY) YOU'RE MY GIRL

(As recorded by Roy Orbison/  
Monument)

ORBISON  
DEES  
Hello, may I have this dance with you  
How have you been girl  
Hold me and then girl  
Just let me look at you.

Tell me now is it true  
Oh, did you break up  
No chance to make up  
I hate to take up all your time

But tell me  
Oh, no, it won't be repeated  
You tell me he cheated  
Oh, what a fool he'd been

Though he is my best friend  
I hate it this way  
But I waited for this day  
I've always wanted you to be  
my girl.

Be my girl  
You're my girl

I still don't believe it  
He played around on you  
I'm so glad for you  
I love you too.

Your big eyes,  
Your lips I adore  
Everything about you girl  
Personality girl.

Give me a chance  
Come on let's dance  
And rock the night away

You're my girl  
You're my girl  
Baby doll baby

Come and hold me tight  
Tonight's the night  
It's all right  
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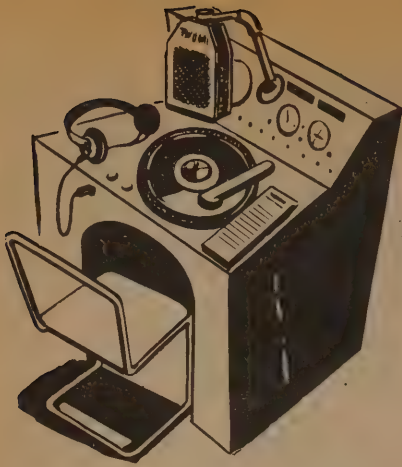
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# Platter Chatter

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Included are "Subterranean Homesick Blues," "Mr. Tambourine Man," "Magpie's Farm," "On The Road Again," "It's Alright, Ma, (I'm Only Bleeding)" and "Bob Dylan's 15th Dream." Buy this one and pay close attention to all the words. Dylan is really saying something. (COLUMBIA CL 2328)

**DANCE PARTY** by Martha & The Vandellas is a record guaranteed to make any foot-stomping session a rocking success. The dynamic sound of the world's most exciting female vocal group is sure to please your ears and keep your body moving. "Nowhere To Run," "Dancing In The Street" and "Wild One," the trio's latest hits, are included along with "Mickey's Monkey," "Hitch Hike" and "The Jerk". And for a romantic change of pace, try "Dancing Slow." For the full effect of this powerful sounding LP, dig it in stereo. {GORDY S-915}

**UNDILUTED** is an appropriate title for the Wynton Kelly Trio's new album. The pure, dynamic, swinging, blues-rooted sound of pianist Kelly, bassist Paul Chambers and drummer Jimmy Cobb is heard to best advantage in "Out Front," "Swinging Till The Girls Come Home" and "Blues On Purpose". These musicians are really into something. (VERVE V6-8622)

**WE REMEMBER SAM COOKE** is a beautiful tribute to a great singer, paid by three lovely young ladies, the Supremes. Sam Cooke wrote and sang some really outstanding songs like, "A Change Is Gonna Come," "You Send Me," "Shake," "Chain Gang," "Bring It On Home To Me" and many others. The sweet-sexy sound of Diana, Mary and Florence makes every tune in this album a delight to listen to. {MOTOWN S629}

**BLEECKER & MACDOUGAL STREET** leads off a dozen originals by Fred Neil, one of the most talented, sincere young folk singer/guitarist/songwriters we've heard in a long time. "Country Boy," "Travelin' Shoes," "Candy Man" (a while back hit Fred wrote for Roy Orbison) and "Mississippi Train" are examples of how hard Fred can rock. "Little Bit Of Rain" is a beautiful ballad and "Other Side Of This Life" is hauntingly memorable. The wailing harmonica of John Sebastian adds to the groovy sound of this album. You'll be hearing more of Fred in the months ahead. (ELECTRA 293)

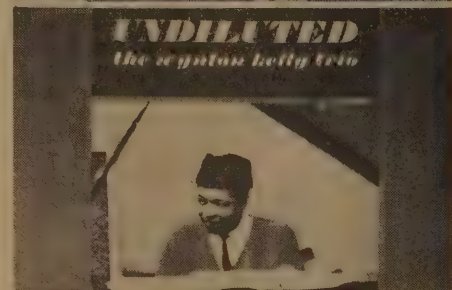
**MIDNIGHT PIANO** is a showcase for the swinging Billy Taylor Trio, backed by 3 different orchestral groups under the direction of Oliver Nelson. Our favorites are the title tune, "It's A Grand Night For Swinging," "A Secret" and "Con't Ever Say We're Through." Capitol's new Full Dimensional Stereo sound is something else, particularly on an album like this. {CAPITOL ST-2302}

**WOODY ALLEN** Volume 2 is the nuttiest, most way-out, off-beat comedy album we've heard in ages. Bits like "Science Fiction Movie," "Eggs Benedict" and "The Kidnapping" will have you laughing all the way through. (COLPIX CP 488)

**BOB BROOKMEYER AND FRIENDS** play some of the most pleasant, swinging, melodic, inventive jazz you'll ever hear. The Friends are Stan Getz, Gary Burton, Herbie Hancock, Elvin Jones and Ron Carter. The music ranges from the ebullient "Jive Hoot" and bouncy "Bracket" to the sensitive "Misty". Realeasy listening. {COLUMBIA CS 9037}

**STEVE LAWRENCE CONQUERS BROADWAY** is a bright package of popular show-tunes sung with charm and skill by the smooth-voiced young singer. "I've Grown Accustomed To Her Face," "What Is This Thing Called Love," "If Ever I Would Leave You," "All The Things You Are" and all the others receive top-notch treatment. (UNITED ARTISTS UAL 3368)

## Bob Dylan





## ●RIDE YOUR PONY

(As recorded by Lee Dorsey/Amy)

NAOMI NEVILLE

Ride your pony, get on your pony  
and ride

Ride your pony, get on your pony  
and ride

Oh, you're ridin' high

Now stay in the saddle

We're gonna ride way out West to  
where the France is queen  
Tell the pony, I know what I mean  
New York City and Detroit too  
On to New Orleans the home of the  
blues.

Hey  
Now shoot, shoot, shoot

Where's the newy, where the girls are pretty  
Man if she ain't a swingin' city  
Got to make Chicago for sure  
Move on to Baltimore

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## ●DOWN IN THE BOONDOCKS

(As recorded by Billy Joe Royal/  
Columbia)

JOE SOUTH

Down in the boondocks, down in  
the boondocks  
People put me down 'cause that's the  
side of town I was born in  
I love her, she loves me  
But I don't fit in her society  
Lord have mercy on the boy from  
down in the boondocks

Every night I watch the lights from  
the house up on the hill  
I love a girl who lives up there and  
I guess I always will  
But I don't dare knock on her door  
'cause her daddy is my boss man  
So I wait to try to be content just to  
see her whenever I can

But one fine day, I'll find a way to  
move from this old shack  
I'll hold my head up like a king and  
never, never will look back  
Until that morning I'll work and slave  
and I'll save every dime  
But tonight she'll have to steal away to  
see me one more time.

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## ●I'M A FOOL TO CARE

(As recorded by Ray Charles/ABC  
Paramount)

TED DAFFAN

I'm a fool to care, when you treat me  
this way;  
I know I love you, but what can I do,  
I'm a fool to care;  
I'm a fool to cry, when you tell me  
goodbye,  
You left me so blue, when you were un-  
true, I'm a fool to care.

I know I should laugh and call it a day,  
But I know I would cry if you went away;  
I'm a fool to care, when you don't care  
for me,  
So why should I pretend, I'll lose in the  
end,  
I'm a fool to care. I'm a fool to care.

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## ●SUNSHINE, LOLLIPOPS AND RAINBOWS

(As recorded by Lesley Gore/Mercury)

M. HAMLISCH

H. LIEBLING

Sunshine, lollipops and rainbows  
Everything that's wonderful  
Is what I feel when we're together.

Brighter than a lucky penny,  
When you're near the wrinkles  
disappear, dear  
And I feel so fine  
Just to know that you are mine.

Now life is sunshine, lollipops and  
rainbows

That's all wispery, sprinkles softly on  
your head.

Everybody's sunshine, lollipops and  
rainbows

Everything that's wonderful is sure to  
come your way  
When you're in love to stay.

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## ●TAKE ME BACK

(As recorded by Little Anthony and The  
Imperials/DCP)

TEDDY RANDAZZO

Chorus

Take me back I beg you please  
Take me back I'm on my knees  
For you to scold me, hurt me,  
hold me  
Darling, take me back.

When you belonged to me,  
I had a jealous mind.  
Too late I learned that you were  
not the cheating kind.

My jealous eyes learned to take a  
walk or two  
They were to blind to see that I  
was losing you.

They say you live and learn,  
And though I've tried before  
I promise never to be jealous  
any more.

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## ●YOU'RE MY BABY (AND DON'T YOU FORGET IT

(As recorded by The Vacels/  
Kama Sutra)

PAMELA SAWYER

STEVE VENET

HELEN MILLER

You're my baby and don't you  
forget it

You're my baby and don't you  
forget it

I'll say it again so you won't  
forget it

You're my baby no matter what  
you do or say

Try it but you won't get away  
You're my baby don't you

forget it  
I won't ever let you say goodbye  
You belong to me  
Better tell every other guy  
'Cause I won't set you free.

There's no one else for me but you  
You're my baby and don't you  
forget it  
Love is strong enough for two  
Don't wanna settle for second best  
That wouldn't be right  
Just say that you love me too  
And tell me tonight.

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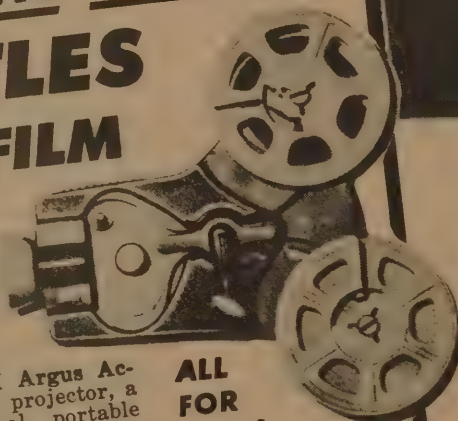
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## ●(YOU'VE) NEVER BEEN IN LOVE LIKE THIS BEFORE

(As recorded by the Unit 4 Plus 2/ London)

**BRIAN PARKER  
TOMMY MOELLER**

Once upon a time I said I'd never fall in love again

(Never fall in love) I was wrong, I

should have said "A love will come but who knows when."

Baby I've been biding my time to make really sure

But, darling it's there and I know it's true.

That you've never been in love like this before.

No you've never been in love this way And you'll never cry for lovin' any more

No, you've never been in love like this before.

Every time I call your name  
You squeeze my hand a little more  
Loving you I feel the same  
But still you think I'm not too sure.

Darling, darling I can't explain the way I feel

But deep down inside

I'm telling myself I'm in love again.

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## ●LOOKING THROUGH THE EYES OF LOVE

(As recorded by Gene Pitney/ Musicor)

**BARRY MANN  
CYNTHIA WEIL**

In the eyes of the crowd

I'm a loser without any luck

I can't make a buck

In the eyes of the crowd

Being born was my first big mistake

I can't get a break

But in the eyes of my woman

I stand like a hero

A giant, a man who's as tall as can be

Any fool can see

That she's lookin' thru the eyes of love,

Lookin' thru the eyes of love,

Lookin' thru the eyes of love

When she looks at me.

She's makin' me believe someday,

someday I'm gonna find a way

To be the man that she can see

When she looks at me

Lookin' thru the eyes of love.

In the eyes of the crowd I'm a do-nothing kind of a guy

Who'll just live and die in the eyes of the crowd

I'm another poor Joe in the street

Can't get on my feet

But in the eyes of my woman,

they're wrong

I'm a king and a lover as strong and as brave as can be

Even I can see,

She's lookin' thru the eyes of love,

Lookin' thru the eyes of love,

Lookin' thru the eyes of love

When she looks at me.

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## ●DON'T JUST STAND THERE (WHAT'S ON YOUR MIND)

(As recorded by Patty Duke/United Artists)

**BERNICE ROSS  
LOR CRANE**

Please don't just stand there, come and kiss me like before

Please don't just stand there looking down at the floor

If something is wrong give me just one little sign

If there's someone else please tell me, tell me what-what-what-what's on your mind

Once when we'd meet you'd run to hold me tight

Life was so sweet until tonight

Please don't just stand there get it over if we're through

Please don't just stand there until my heart breaks in two

Knowing I care how can you be so unkind

Please stop hurting me and help me

(Spoken) If it's a game I don't want to play it

If it's goodbye why can't you just say it.

Why make me cry like you do

How can you be so unkind

Please start loving me or leave me

Tell me what-what-what-what's on your mind

(Don't just stand there) tell me

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## ●HUNG ON YOU

(As recorded by The Righteous Bros./ Phillies)

**GERRY GOFFIN  
CAROLE KING  
PHIL SPECTOR**

Girl you got me to fall in love with you

Though I'm not free to fall in love

with you

Oh baby why did I have to get so hung on you

Tell me why did I have to get so hung on you

Believe me baby, I didn't plan it

this way

I thought I'd see you one night and

forget you the next day.

You're not the girl that I belong to

And even though I know it's wrong to

There's a little place where we can go

Where we won't run into a soul we know

Oh oh.

This is a fine mess I've got myself in

And let me tell you, you ain't helpin'

You know the changes that I'm goin' through

But still you look at me the way you do

Oh oh.

Well I wish I could get you out of my life

But my heart won't let you out of my life

Oh baby why did I have to get so hung on you

Tell me why did I have to get so hung on you

Girl I could tell you it's over, but then

one day I'd call you and beg you to see me again.

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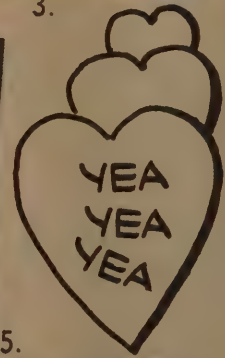
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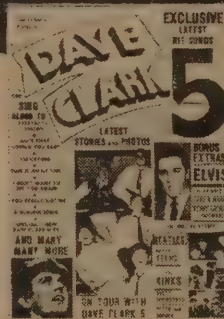
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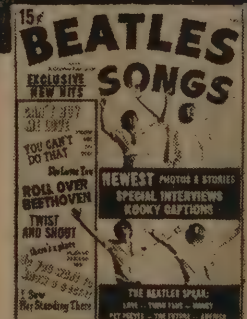
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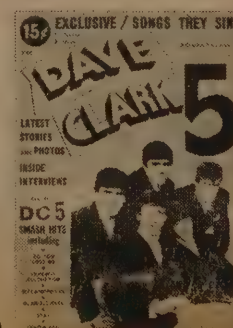
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# FIVE MOVIE REVIEWS AND RATINGS



**THE KNACK** is a delightfully whacky British comedy, directed by the brilliant Richard Lester, who's best known for his direction of the Beatle movies. The plot involves a young man with a knack for getting any girl he wants, a school teacher who's a complete failure with the opposite sex and a country girl who comes to the big city and encounters the two young men. The film is a kaleidoscopic mixture of slapstick comedy, some very inventive film bits and excellent performances by Rita Tushingham, Ray Brooks, Michael Crawford and Donal Donnelly. It was voted best movie at the Cannes Film Festival too.



**CASANOVA '70** stars Marcello Mastroianni as a modern casanova who finds modern females so co-operative he goes to fantastic extremes to put a little adventure and danger into his amorous pursuits. The colorful Italian comedy features a variety of spectacular international locations, dozens of beautiful dolls, like Virna Lisi, Mansa Mell, Michele Mercier and many many others, some nutty old-time-movie chase scenes and lots of laughs.



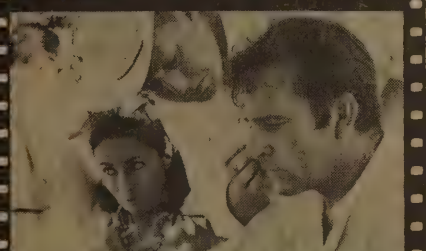
**SHIP OF FOOLS** presents a fascinating cross-section of passengers on an ocean voyage and their various stories. Lee Marvin, Vivien Leigh, Simone Signoret, Jose Ferrer, Oskar Werner, Elizabeth Ashely, George Segal, Olga Fabian, Michael Dunn and a whole bunch of other people are featured in this panorama of human joy and sorrow, hopes, frustrations, inhumanities, and other various emotions.



**THE SANDPIPER** stars Elizabeth Taylor, Richard Burton, Eva Marie Saint, Charles Bronson and a distinguished cast in a story about a woman whose delinquent illegitimate son is taken for rehabilitation to the San Simeon school. The woman is lured into an affair by the minister who runs the school. Then the minister's wife finds out about the affair and suddenly he must cope with his conscience. Shocking. But that's what they're making movies about these days.



**SAND PILE A GO GO** is the latest happy rollicking fun in the sun, surf and sand spree starring Clunk "Seaweed" Johnson, Vikki Crystal, and Abercrombie Buffington. Some teenagers rent a beach house and the landlord tries to evict them so he can build a supermarket on the spot. To raise money, the kids put on a musical revue and when the landlord sees his niece starring in the show, his mean old heart melts and he joins them in the merry hand-clapping musical finale as the sun sinks into the horizon at low tide.





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## "I FOLLOW THE ROLLING STONES"

{Continued from page 48}

I'd made up my mind to haunt them forever, then Charlie came by and went inside. Keith ran back in...he never seems to stay in one place for long and he runs a lot. And when I turned around to see Mick walking up to me I just about flaked out! I managed to take one picture of him but it was the first time I'd ever taken a picture that was sort of posed of any of the Stones so when I looked through the viewfinder to see Mick looking back at me, it shook me up a bit!

Mike Dorsey told me to go on into the dressing room and tell them hello but I told him I was scared so he led me back to the door and opened it for me. Brian was right by the door, bending down, getting his guitar from the case as I recall. I told him hello and he looked up at me with a blank expression on his face, then I do believe he recognized me for he broke into this enormous grin, and I didn't feel scared any more.

While they were getting set up onstage, I took the opportunity to tell Mick how glad I was to see him again and how I'd enjoyed their concerts. When I saw a policeman onstage getting Charlie's autograph I figured I could go out there too, so I dashed over to Brian to take the last picture on a role of color film of him and tell him how glad I was to see him again. Then I had to dash offstage, weaving around mikes, cords, amplifiers and Bill Wyman. In a minute or so the curtain was up and the Stones were working; I enjoyed ever so much watching their performance from backstage and hope I can have the chance again in the future. The curtain down, they filed off the end of the stage opposite me so that I couldn't even wave to them.

They left immediately by chartered plane for Fresno, where they had a concert at 10 the next morning, on a football field. At the bus station I learned my next bus to Sacramento wouldn't be until 6 A. M. and I didn't care to wait that long, especially since the Stones were no longer in town. So I paid the extra fee and went to San Francisco, and from there I took a bus to Sacramento. The concert would be Saturday night and I had a second row seat; it would be my fifth and final concert for this tour.

I spent the good part of the afternoon at the newspaper office, having first phoned to see if they were going to cover the concert. They were going to see I got backstage, for a little while at least! That evening, right after the Stones had arrived, I went backstage with a man from the paper. I first saw Keith, then Mick, but I honestly didn't have anything to say to them; Brian was in the dressing room and I went in there. Several women reporters were asking him a load of deep type questions and he was doing his utmost to answer them sufficiently.

About that time one of the officials of the auditorium came in and said we'd all have to leave, that it was a strict rule, no females allowed! Since I'd gotten separated from the newspaper man, I was suddenly frantic at the thought of being thrown out, this being my last time to see the Stones for some months to come. Brian had been on the other side of the room, busy with something else, and I wasn't really sure he was aware of me being there. Yet he was and he came over and told the man simply that I was a friend and therefore didn't have to be run out. However, the official per-

sisted, saying nothing mattered, I still had to leave and it was rules, all that sort of thing. This didn't set too well with Brian and he gave me quite a start when he raised his voice and said, "She's my friend, she's a friend of mine!" Brian sounded more determined than the official, who then turned and left the room. I went over and thanked Brian for the rescue. He'd gone out of his way really, when he didn't have to, for I'm now used to being run off by an assortment of officials in the different cities where I go to see the Stones. I appreciate what Brian did and said very, very much and only hope that maybe someday I can return the favor.

Soon it was time for me to go, intermission was starting and the Stones would go on when it was over. I thanked Brian again and gave him a letter I had typed out for him while waiting at the newspaper office. Then I quickly told Charlie about a piece I'd read in a Chicago paper, describing the Stones as "an English Jazz Group"... I had wanted to tell him that because he in particular is a bit of a jazz buff and I thought he'd get a kick out of it. He smiled and I could even see his teeth, so perhaps he did! As I went out the door into the corridor, I saw Mick and shook hands with him, and he was the last one I saw.

The audience was filled with hepped up kids... a fight started between four boys during the intermission. While the Stones were on, the houselights were turned on and the curtain pulled after the third number. The MC talked to the kids and when they returned to their seats the Stones came on and completed their performance. As soon as the curtain was down I wasted no time leaving, and I saw Mike Dorsey in the corridor long enough to say goodbye, then I walked to the bus station and took the midnight express into L. A. It was an amazing trip for sure and when the Stones return this fall, I'll follow them again, though I have no earthly idea what cities I will visit. If they work in Chicago again, I will definitely go back there though. Their new single, SATISFACTION, had entered the L. A. area charts at No. 1 when I left there and I'll look forward to hearing them perform this onstage. It isn't likely I'll ever hear them do my two favorite songs live though as they are the sort the Stones just won't do in concert...GOOD TIMES, BAD TIMES and I CAN'T BE SATISFIED...the latter is on their British LP and isn't available here but I love it because Brian does some beautiful guitar work on it. Mick has always been my favorite Stone and I imagine he always will be, but having met all five of them, the one I like best is Brian Jones, and his being a Stone is quite incidental. The nice thing about all of them is that they are only the Rolling Stones when they are working; on their own time they are just themselves.

In following the Stones I usually land in odd places at times and I am forever the stranger in town; I tend to wander and meet many new people wherever I go and—much of my time is spent just getting from one city to another. I never know in advance whether or not I'll see the Stones and being brushed off by different officials is now standard procedure; one minute I may be on top of the world at the prospect of seeing my beloved mop-tops, the next minute will have me in tears after the rug has been yanked from under my feet and I learn I won't see them after all. At times it is an awful lot of trouble, but any effort is worth it to me in seeing the Stones. No distance on the face of this earth is too far if I can get there. I'd love to go to England someday but so long as the Stones come to the U. S. I'll use savings to go and see them. I may not get to England until they retire! They have become my way of life and I like it!



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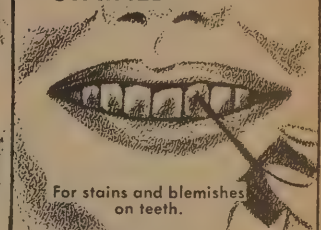
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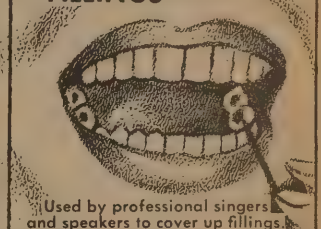
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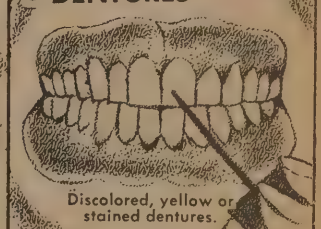
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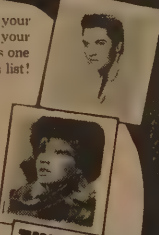
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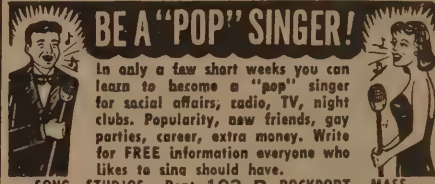


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I want Candy  
I want Candy

Gotta see when her hand went down  
Ain't no finer girl in town  
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She's so sweet she can fix me with water  
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But I like Candy in a bright red sweater  
Someday soon I'll make her mine  
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## ● YOU'D BETTER COME HOME

(As recorded by Petula Clark/Warner Bros.)

**TONY HATCH**  
You'd better come home and stop your running around  
You'd better come home and get your feet on the ground  
'Cause I won't share my love with anyone new.  
You'd better be smart, you gotta make up your mind  
Stop breaking my heart and leave the others behind  
'Cause I won't share my love what-ever I do

The love that I give for as long as I live will be yours and nothing can change the way that I feel  
So baby, come back to me  
(Baby come back to me) Baby come back to me  
(Baby come back to me) love me like you did before  
You'd better come home and see the damage you've done  
You'd better come home because you've had all your fun and I won't share my love with anyone new  
I just want to share it with you.

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# SOUL SEARCHING

JIMMY MCGRUFF

by Iola DeVoe



"Soul music can be any music you're playing—any kind. Blues, Rock and Roll, jazz—whatever you're playing—or singing—can be 'soul music' if you know how to get across your feeling."

"Soul" organist Jimmy McGriff was standing quietly in front of the dressing room at McKie's DJ Lounge in Chicago, where he had just opened with his exciting new quartet. Between flashes of the photographer's strobe we were discussing Jimmy's career, and his attitudes toward music, and his goals for the new group which boasted musicians of the caliber of Rudy Johnson, Thornell Schwartz and drummer Jimmy Smith.

When we had first been introduced, Jimmy's manner had seemed distant and his handshake limp and damp. On the stand, too, his manner had bordered on indifference—almost indolence. Here, without question, was a "cool cat."

But now the slim, youthful-looking musician was beginning to come alive and reveal the pleasant, although quiet, personality. There was more than a suggestion of warmth and amiability in his manner when we got onto the subject of "soul music."

"Jazz and Rhythm and Blues are actually two different classes," Jimmy was saying. "Jazz influences rhythm and blues more than rhythm and blues influences jazz. Of course most jazz fans like some R & B.

But actually Rhythm and Blues is in all jazz—even the modern. It's the feel of it!

"Teenagers aren't ready for pure jazz. We try to mix R & B and jazz and come up with 'Soul Music'. But 'soul' is the head topic.

"We're trying to put the gospel beat in with the 'big band sound'."

The "big" sound to which the Wizard of the Electronic Ivories refers is achieved not only by the two-handed dexterity of Jimmy's own flying fingers, the unusual imagination and energy of Thornell Schwartz's guitar pyrotechnics and Jimmy Smith's percussive flights, but the simultaneous "doubling" on tenor and soprano which big (and big sounding) Rudy Johnson has been working on for over a year.

Jimmy McGriff was born in Philadelphia, Pa., on April 3, 1936. Both of his Virginia-born parents and his Georgia-born grandfather were musical. His father Harold McGriff played piano in groups made up of local friends, his mother Beatrice sang in the home, and his grandfather Henry McGriff played trombone with an Atlanta marching band. In later years Jimmy's younger brother Henry played bass and drums, but neither of their sisters—Beatrice and Jean—ever played.

Jimmy himself didn't take music too seriously until after he'd studied at the Penn. Institute of Criminology and served two years as a policeman. He had learned

to play bass, violin, alto and piano—but it wasn't until organist Jimmy Smith heard him fooling around with the Hammond during jam sessions at Tate's Hall outside Philadelphia, and encouraged him to concentrate on it, that things began to take shape.

Smith lived in nearby Norristown, and offered to help McGriff with the instrument. The effectiveness of his instruction is evidenced by the three-year rise to top billing by the younger musician.

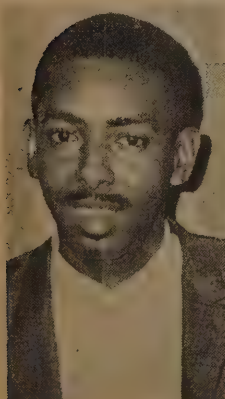
McGriff's inclusion of Smith's name on his list of favorite musicians is hardly surprising. What is unexpected is the sequence of names—the order in which they came to his mind. The first two were trumpets, the second two saxes. Only then did Jimmy McGriff settle down on some keyboard men.

It goes like this:—Miles Davis, Donald Byrd, Gene Ammons, Cannonball Adderley, Jimmy Smith, Jackie Davis, Oscar Peterson, Ramsey Lewis, Kenny Burrell, Count Basie, Wild Bill Davis, Lionel Hampton, Cab Calloway, Charlie Parker and Dizzy Gillespie.

Among the up-and-coming artists he thinks first of Jack McDuff. "He's been around a long time, I know—but it's only lately that he's been shooting so fast toward the real Big Time."

The singers he mentions first are Nancy Wilson (who doesn't?), Aretha Franklin, and Bobby Blue Bland. Among blues singers he thinks—aside from Bland—at B B King and Chuck Jackson. The artists who project "soul" most effectively are, Jimmy thinks, Ray Charles, Bland again, and—surprisingly—Ramsey Lewis. For "down-to-earth" blues he likes B B and James Brown. "Gospel music influences them in the basic pattern," he observed.

Before forming his own group (now booked by the powerful Shaw Agency out of New York), Jimmy had played (usually bass) with Don Gardner, Carmen McRae, Big Maybelle, Don Byrd, and a silverless Horace Silver group. But both on the strength of his growing record popularity and the musical effectiveness of his one year old quartet, it looks as though Jimmy McGriff will be able to make it on his own name for a long time to come. It couldn't happen to a more unassuming guy.



"Soulful", Jimmy McGriff

Guitarist, Thornell Schwartz



Rudy Johnson, tenor and soprano sax.

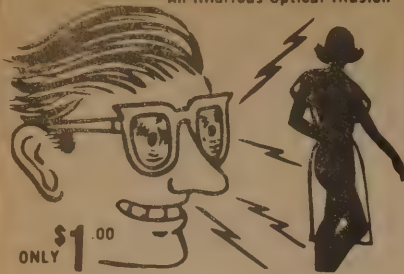
Jimmy Smith on the drums





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## •THE TRACKS OF MY TEARS

(As recorded by the Miracles/Tamla)

ROBINSON  
MOORE  
TARPLIN

People say I'm the life of the party  
'Cause I tell a joke or two  
Although I might be able to laugh loud  
and hardy  
Deep inside I'm blue

Take a good look at my face  
You'll see my smile looks out  
of place

If you look closer  
It's easy to trace the tracks of  
my tears  
I need you, need you, need you

Since you left me, if you see me with  
another girl  
Seeming like I'm having fun  
Although she may be cute, she's only  
a substitute  
'Cause you're the only one.  
Hey, hey, yeah

Outside I'm masquerading, inside my  
hope is fading  
Just the thought of ever since you  
put me down

My smile is like make-up  
All wet since my breakup with you  
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## •HE'S GOT NO LOVE

(As recorded by The Searchers/  
Kapp)

CHRIS CURTIS  
MIKE PENDER

Sometimes a man might wanna cry  
Sometimes a man might wanna sigh  
He wonders why he's standing all  
alone  
It's cause he's got no love to call  
his own.

Sometimes a man feels oh so sad  
Sometimes a man is hurt so bad  
He wonders why he's feeling sad  
and cries  
It's cause he's got no love to dry  
his eyes.

He'd give the world to know someone  
will care for him  
He hopes someday, someone will  
share a love with him.

Sometimes a man might wanna cry  
Sometimes a man might wanna sigh  
He wonders why he's feeling sad  
inside  
It's cause he's got no love to stand  
beside.

He'd give the world to know someone  
will care for him  
He hopes someday, someone will share  
a love with him.

Sometimes a man feels oh so sad  
Sometimes a man is hurt so bad  
He wonders why he's feeling sad  
inside  
It's cause he's got no love to stand  
beside.

He's got no love  
He's got no love  
He's got no love.

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## •BABY I'M YOURS

(As recorded by Barbara Lew is/  
Atlantic)

VAN MCCOY

Baby I'm yours  
And I'll be yours until the stars  
fall from the sky  
Yours until the rivers run dry  
In other words till I die.

Baby I'm yours and I'll be yours  
until the sun no longer shines  
Yours until the poets run out  
or rhymes  
In other words until the end of time

I'm gonna stay right here by your side  
Do my best to keep you satisfied  
Nothing in the world can drive me away  
'Cause everyday you'll hear me say

Baby I'm yours  
And I'll be yours until 2 and 2 are three  
Yours until the mountains crumble to the  
sea  
In other words until eternity.

Baby I'm yours.  
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Inc.

## •IT'S THE SAME OLD SONG

(As recorded by The Four Tops/  
Motown)

EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

You're as sweet as the honey bee  
But like a honey bee stings  
You've gone and left my heart in pain  
All you left is our favorite song  
The one we danced to all night long  
It used to bring sweet memories of a  
tender love that used to be  
Now it's the same old song  
But with a different meaning since  
you've been gone  
Now it's the same old song  
But with a different meaning since  
you've been gone.

I, oh I, sentimental fool am I  
To hear an old love song and  
want to cry  
But the melody keeps haunting me  
Reminding me how in love we used  
to be  
Keep hearing the part  
That used to touch my heart  
Saying together forever  
Breaking up never  
It's the same old song  
With a different meaning since  
you've been gone  
It's the same old song  
With a different meaning since  
you've been gone.

Precious memories keep-a lingering on  
Every time I hear our favorite song—  
Now you've gone, left this emptiness  
I only reminisce the happiness we spent  
We used to dance to the music  
Make romance to the music  
Now it's the same old song  
But with a different meaning since  
you've been gone  
It's the same old song  
With a different meaning since you've  
been gone.  
I, oh I can't bear to hear it  
It's the same old song  
But with a different meaning since  
you've been gone.  
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Co., Inc.



## •SAVE YOUR HEART FOR ME

(As recorded by Gary Lewis and the Playboys/Liberty)

**GARY GELD**  
**PETER UDELL**

Walk along the way with someone new  
Have yourself a summer fling or two  
But remember I'm in love with you  
And save your heart for me.

When the summer moon is on the rise  
And you're dancing on the starlite skies  
Please don't let the stars get in your eyes  
Just save your heart for me.

When you're all alone, far away from home  
Someone's gonna flirt with you  
I won't think it's wrong, if you play along  
Just don't fall for someone new.

When the autumn winds begin to blow  
And the summertime is on the go  
You'll be in my arms again, I know  
So save your heart for me.

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## •SINCE I LOST MY BABY

(As recorded by The Temptations/  
Gordy)

**WILLIAM ROBINSON**  
**WARREN MOORE**

Sun a-shining there's plenty of life  
New day is dawning, sunny and bright  
But after I've been crying all night  
The sun is cold and the new day  
seems old  
Since I lost my baby  
Oh since I lost my baby.

Birds are singing and the children  
are playing  
There's plenty of work and the  
bosses are paying  
Not a sad word should a young heart  
be saying  
But fun is a bore, and with money I'm  
poor  
Since I lost my baby  
Oh since I lost my baby.

Next time I'll be kinder  
Won't you please help me find her  
Someone just remind her  
'Bout this love she left behind her  
'Til I find her I'll be tryin, now  
Everyday I'm more inclined to find her  
inclined to find her, inclined to find  
my baby  
Been a-lookin' everywhere.

I really, really care  
Oh determination is fading fast  
Inspiration is a thing of the past  
Can't see how my hopes gonna last  
Good things are bad and what's  
happy is sad  
Since I lost my baby  
Oh since I lost my baby.

I feel so bad oo I'll feel so sad  
Everything is a wrong  
It's hard to carry on  
Oo I'm as lost as can be  
What's gonna happen to me  
Oo, baby, yeah.

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## •IN THE MIDNIGHT HOUR

(As recorded by Wilson Pickett/  
Atlantic)

**PICKET**  
**CROPPER**

I'm gonna wait till the midnight hour  
To see my love come tumblin' down  
I'm gonna wait till the midnight hour  
When there's no one else around

I'm gonna squeeze you girl, hold you  
And do all the things I told you in the  
midnight hour  
Yes, I am. Oh, yes, I am.

I'm gonna wait till the stars come out  
That twinkle in your eyes  
I'm gonna wait till the midnight hour  
That's when my love begins to shine

You're the only girl I love  
That really tells me so

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## •ONE DYING AND A BURYING

(As recorded by Roger Miller/  
Smash)

**ROGER MILLER**

One dying and a burying  
One dying and a burying  
Some crying and six carrying me  
I want-a be free.

Well, I think I finally found me a sure  
fire way to forget  
It's so simple I'm surprised I hadn't  
done thought of it before yet  
It's foolproof well it's foolhardy may  
be but who knows  
Anyway here I am walking toward  
where the cold dark water flows.

Oh I want to be free, free from all this  
heartache and regret  
And free from pining for the love I  
can't forget  
The love that once was warm and then  
just somehow turned cold  
Made my life a prison from which  
there's only one escape.

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## •DIZZY MISS LIZZIE

(As recorded by The Beatles/Capitol)  
**LARRY WILLIAMS**

You make me dizzy, Miss Lizzie  
The way you rock and roll  
You make me dizzy, Miss Lizzie  
When you do the stroll  
Come on, Miss Lizzie  
Love me before I grow too old.  
You make me dizzy, Miss Lizzie  
Oh, girl, you look so fine  
Just a-rockin' and a-rollin'  
Girl, I wish you were mine.  
You make me dizzy, Miss Lizzie  
When you call my name  
Ooohh, baby say, you're driving  
me insane  
Come on, come on, come on baby  
I want to be your lover man.  
Gonna tell your mama  
I want you for my bride  
I'm gonna tell your brother  
Baby, don't run and hide.

You make me dizzy, Miss Lizzie  
Girl, I want your hand in mine  
You make me dizzy, Miss Lizzie  
Girl, you look so fine  
Just a-rockin' and a-rollin'  
Oh, I said, I wish you mine.

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## Is Manchester taking over?

by Cheryl Hillman



Collin and Brian of the now defunct "Moonrakers".



{above} Jud, of the "Hide-aways" and {top right} one of the "Realms". The really good groups are still getting bookings. {bottom right} Wayne Fontana of Manchester.

"Liverpool" some Londoners are proclaiming "is dead. Washed out. Finished." And the truth is that, in England, Liverpool, as a gimmick, is rapidly dying. But I can assure you that there is still a great deal of life in the old place yet. If you take a walk down Mathew Street you notice that some once-familiar faces are conspicuous by their absence. Some of the top groups aren't seen around much any more, and you aren't likely to bump into a Beatle or a Pacemaker now. A couple of weeks ago I met John Banks of the Merseybeats down at the Cavern, though, and you'll still come across big names spending some leisure time in clubs like The Blue Angel; so to say that all the top groups have completely deserted is nonsense. Liverpool, after all, is still "home" for many of the beat boys.



I think that what has died down is the hysteria. Liverpool is still considered the current beat centre in England, but people have got used to the idea. Not so many coach parties travel down to the Cavern and the Mardi-Gras from different parts of the country, and Scousers aren't being looked upon as hip-swivelling, guitar-twanging freaks so much any more.

For the good groups things are still booming. One of Earl Preston's Realms (one of the best local groups) told me that life is harder now but that they still get a lot of bookings and are doing pretty well financially. And the story seems to be the same with all the superior groups. It is the lesser known groups that are feeling the cold draught of the freeze-out. Some groups, discouraged by an unwanted feeling, have sent their instruments back to the Hire Purchase firms and paid the Labour Exchange a visit. Pete Best, whose group was recently doing extremely well with television and stage appearances, has now given up. Not long ago the group's recording company decided to get rid of some of the groups they had taken on at the start of the Mersey beat craze and The Pete Best Four lost their recording contract. They then found bookings scarce and just couldn't make enough to live on. The Moonrakers - a lesser known group - crumbled likewise from lack of bookings.

"Where then," some people are asking, "is everything happening now in England?" I think that the answer is Manchester (home of Wayne Fontana, Herman, etc.) and - still - Liverpool. The Liverpool beat clubs are still doing fantastic business and places like The Downbeat and The Mardi-Gras still come alive every night. Manchester, though, is now proving that she has a great deal to offer. Clubs like The Oasis and The Manchester Cavern are becoming tremendously popular. People like Wayne Fontana are saying that there is as much talent in Manchester as in Liverpool. It is anybody's guess where the next "gimmick" place will be, but for sheer enthusiasm and talent I think that Liverpool and Manchester are winning hands down.



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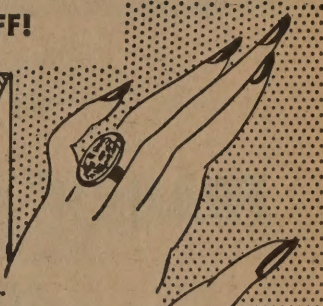
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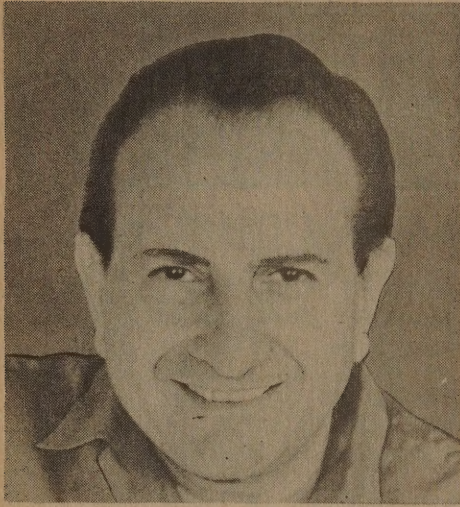
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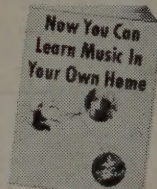
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